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ROBERT RAIKES RAYMOND.

MELODY IN SPEECH:

A BOOK OF

PRINCIPLE, PRECEPT, AND PRACTICE

IN

INFLECTION AND EMPHASIS.

BY

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by R. W. Raymond.

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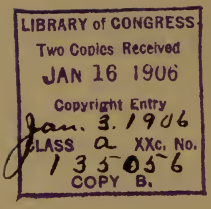

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EDITOR'S INTRODUCTION TO THE THIRD EDITION.

THE second edition of this manual has been exhausted, without any corresponding cessation in the demand for it. This, I confess, has somewhat surprised me, not because I doubted the merits of my father's method, but because the little book (see p. 10) conveys that method only as to one part (though, perhaps, the most important part) of the subject covered by his instruction. That a mere fragment should possess such vitality of usefulness, seems to me indeed remarkable.

While I cannot undertake to perfect this fragment by adding an adequate summary of my father's treatment of the departments of "Dynamics," "Rate and Rhythm," and "Tone-Quality," I have included in this new edition his treatise on "The Voice in Elocution," now out of print, and also some personal reminiscences of his teaching, which may have suggestive, though not systematic, value.

R. W. RAYMOND.

BROOKLYN, December, 1905.

EDITOR'S INTRODUCTION TO THE SECOND EDITION.

THE first edition of this little manual was printed by my father in 1880 for private use in his work at the Boston School of Oratory, of which he was then Principal. His intention was to perfect and enlarge it in the light of class-room experience, and only after this process should have been completed, to permit its actual publication. After his death, many memoranda for such a revision were found among his papers; but it seemed impracticable for any other hand than his own to carry out the plan he had formed.

Meanwhile, all remaining copies of the original private edition were eagerly purchased by his former pupils, who testified so warmly of the usefulness and value of the book in their work as teachers, as to induce, at last, the preparation of the present edition, for the purpose of meeting the continuing and earnest demand.

In this edition, the changes of substance and arrangement indicated in my father's manuscript notes have been incorporated; and in accordance with his expressed preference the examples for practice have been distributed, instead of being grouped together at the end.

I have been indebted, for careful reading of proofs, for critical assistance and for valuable additional material to Miss Blandina Conant, a life-long friend and an intelligent pupil of my father.

R. W. RAYMOND.

BROOKLYN, May, 1893.

PREFATORY NOTE.

TO THE FIRST EDITION.

The following treatise (if it may assume so pretentious a name) is simply the result of a want felt by its author and compiler, in common with every teacher who has methods of his own, of a text-book which shall serve the daily uses of his school-room. Though probably the precursor of a more comprehensive work, embracing the entire field of elocution, it deals with only a single department of the subject, but that—being at once fundamental and cardinal—the most important of all. For surely it can matter little to a fine delivery, whatever perfection of tone the voice may inherit by nature or attain to by art, whatever marvels of force or precision of utterance, nay, whatever refinements of feeling or intuitions of expression, may be present, if there be lacking a mastery of those vocal inflections by which Nature conveys the true sense of spoken passages, and that emphasis by which she defines the relative importance of associated words.

The treatment of these subjects which is here presented, lays no special claim to originality. There has been free use, in its construction, of all the material furnished by the thought and labor of others; nevertheless, it is the outcome of much experience in the trial of methods, and is believed to possess some resultant merits of its own. In particular, the presentation of

emphasis as a discriminating inflection merely, and as a waving slide rather than a downward pressure of the voice, to be marked by the grave accent, while it claims to be a true statement of the natural fact, has proved the best antidote to that stilted, artificial delivery which has always reflected discredit on the teaching of elocution.

The little work has been, of necessity, produced in haste, and under the pressure of many and various duties. That the author is aware of its probable errors and obvious deficiencies appears in the fact that it is not given to the public, but merely thrown out as a first draft (so to speak), that it may be subjected to friendly criticism, and corrected and improved by further experiment and reflection. The discussion has been given with studied conciseness; and it is hoped that the vindication of the principles here presented may be found in their statement. It is well, perhaps, to credit the pupil with *some* intelligence; and whatever there lacks in this regard to the understanding of the text will have to be supplied by the teacher. For, however in other respects its promise may exceed its performance, one thing it certainly does *not* assume to furnish; to wit, that very unlikely article, "Elocution *without a Master*."

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MELODY IN SPEECH.

CHAPTER I.

INTRODUCTORY.

Elocution teaches the effective expression of thought and feeling by voice and gesture.

Oratory (which may be held for the purpose of this statement to include the art of the actor and the reader) presents three requirements, all essential, though contributory in different proportions, to its full perfection.

1. The speaker must be heard. Without this, the rest is useless.

2. He must be understood. The hearer must receive the thought which his propositions are intended to convey. Without this, it can scarcely be said that he is heard.

3. He must be felt. The hearer must be made to recognize the mood of passion, conviction, earnestness, mirth, etc., in which the proposition thus understood is advanced by the speaker. The aim of the orator may be to communicate his own state of mind, and to produce a corresponding belief or purpose. The means of effecting this object, so far as they reside in effective utterance, belong to the art of Elocution.

The mechanical department of this art comprises the culture of the voice, artistic respiration, articulation, pronunciation, gesture, and all the external conditions which conduce to effective expression.

Intellectual elocution is the art of expressing thought and feeling effectively in the use of language. It may

be considered under three fundamental distinctions, viz.:—

(1) Of pitch (or high and low), treated under *Melody;* (2) of force (or loud and soft), treated under *Dynamics;* (3) of time (or fast and slow), treated under *Rate and Rhythm.* To these may be added a fourth consideration, of *Tone-Quality*, having reference to the various coloring which the voice assumes to express different kinds of emotion.

Melody, to which this manual is confined, comprises inflection and emphasis. The latter, however, will be treated as essentially a branch of the general subject of inflection. They are here mentioned separately, in deference to the popular understanding (*See* Observation 1, p. 69).

Dynamics treats of stress, and (by the rule of opposites) pauses and punctuation.

Rate and Rhythm refer,—the former, to the positive degree of rapidity in utterance; the latter, to that relation of syllables to each other in respect to time, by which a measured and harmonious flow is given to spoken language.

Tone-Quality includes a consideration of all vocal characteristics as intrinsically adapted to express emotion, and is particularly important in every form of dramatic personation.

The following definitions of rhetorical terms used in this book are given for the practical convenience of students, and not as expressing a complete or peculiar grammatical system:

I. A sentence is a combination of words expressing an idea completely; as, "Truth is eternal."

II. Every sentence consists of a subject and a predicate.

The subject is that of which something is affirmed. In the above example, "Truth" is the subject.

The predicate is that which is affirmed of the subject. In the example, "is eternal" is the predicate.

III. There are two kinds of subjects, grammatical and logical.

The grammatical subject is the simple subject without limiting terms; as, "The man who hesitates is lost."

Here "man" is the grammatical subject.

The logical subject comprises the grammatical subject, together with all the qualifying words. In the above example, "The man who hesitates" is the logical subject.

IV. Sentences may contain adjuncts, phrases, and clauses.

An adjunct consists of a preposition and the words that it governs. In the expression, "The history *of the American Revolution*," the words in Italics are the adjunct of "history."

A phrase is a brief combination of words having no connection with the sentence, either in construction or sense, but conveying a separate idea; as, "In short." "On the contrary." "To confess the truth."

A clause is a part of a sentence incomplete in itself, and generally asserting some additional circumstance of the leading proposition.

V. There are several kinds of clauses, but only four are referred to in this treatise; viz., relative, participial, adverbial, and adjective.

A relative clause is one which begins with a relative pronoun; as, "Man, who is born of a woman, is of few days."

A participial clause is one which begins with a participle; as, "He, being dead, yet speaketh."

An adverbial clause is one which performs the office of an adverb, expressing time, place, or manner; as, "Far away in the distance, a light appeared."

An adjective clause is one that performs the office of an adjective; as, "Awkward in his person, James was ill qualified to command respect."

VI. When a relative clause restricts the general sense of the antecedent to a particular sense, it is called restrictive; as, "Those *who sleep late* lose the best part of the day." But, as it is obvious that sentences in which the relative may be supplied are subject to the same rule as those in which it is expressed, participial and adjective (which may be converted into relative) clauses may also be restrictive; as, "A man *tormented by a guilty conscience* cannot be happy." "A man *eager to learn* will apply himself to study."

NOTE.—Adverbial clauses and adjuncts may also be restrictive; as, "He came *when I least expected him.*" "A bird *in the hand* is worth two in the bush."

VII. Sentences are divided, in respect to signification, into declarative, interrogative, and exclamatory.

A declarative sentence is one that declares something; as, "God reigns."

An interrogative sentence is one that asks a question; as, "What is truth?" "Art thou that prophet?"

An exclamatory sentence is one that conveys an abrupt or earnest expression of emotion. It has sometimes a declarative, and sometimes an interrogative, form; as, "Our brethren are already in the field!" "Can it be possible!"

NOTE.—Sentences which are partly declarative and partly interrogative or exclamatory are called semi-interrogative or semi-exclamatory; as, "He said unto Simon, 'Seest thou this woman?'" "And he said, 'O my son Absalom! My son! my son!'"

VIII. Interrogative sentences are either direct or indirect.

The former are interrogative in form as well as meaning, and are further divided into definite and indefinite.

Definite interrogatives are those which must be definitely answered by *yes* or *no*, or the equivalents of those words; as, "Will you go to-day?"

Indefinite interrogatives are such as cannot be answered by *yes* or *no;* as, "Why will you go to-day?" They are so called because they require an indefinite answer; that is, one that cannot be known beforehand.

Indirect interrogative sentences have the declarative form with an interrogative meaning; as, "You are not angry, sure?"

NOTE.—These seem always to imply a question immediately following, unexpressed; as, "They were gone on your arrival [were they]?" "He did not share in the unhappy transaction [did he]?"

IX. With regard to their structure, sentences are divided into simple and compound.

Simple sentences are such as express but one proposition; as, "Birds sing." "The storm has passed away."

Compound sentences express or imply more than one proposition; as, "The boys study, and the girls play. The boys and girls study. The boys study and play."

NOTE.—As almost all the principles of elocution which apply to compound, are involved in the delivery of simple, sentences, it has not been thought necessary in this work to make special reference to the former.

X. The structure of sentences is also distinguished into periodic, loose, and compact.

A periodic sentence is composed of parts mutually dependent in construction. It is so called because such a sentence, when completed, presents a *rounded* form.

A loose sentence is composed of two or more sentences loosely put together.

Observation.—The following example may illustrate both these forms: "Afterwards we came to anchor, and they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." This is a loose sentence, being composed of four distinct sentences with four subjects and four correspondent verbs. It may be moulded into the periodic form, with a single subject, *I*, and a single stem-sentence, with its *dependent* clauses, thus: "Having come to anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

The compact sentence consists of parts beginning with correlative words expressed or understood; as, "*Though* the man was intellectually rich, *yet* he was morally poor." [Though] "A professed Catholic, [yet] he imprisoned the pope."

Note.—Correlative words are such as express reciprocal relations; as, *though—yet, such—as, if—then, either—or*, etc.

XI. Compellatives are words or phrases of address; as, "Fellow-citizens!" "Ye blind leaders of the blind!" "Princes, potentates, and powers!"

XII. A circumstance is a part of a sentence required by the sense, but not necessary to the construction. It may be either at the beginning, middle, or end of the sentence; as, "*On the other hand*, there are some who deny the very existence of the Deity." "Far be it from me," *cried Demetrius*, "to lay so heavy a charge upon him." "Hug not this delusion to your breast, *I pray you*."

XIII. A parenthesis is a part of a sentence which is not essential either to its sense or its construction; as, "The rocks (hard-hearted varlets!) melted not into tears."

XIV. A series is a succession of two or more words, phrases, or clauses, joined in construction; as, "The hermit's life is calm, devotional, and contemplative." "God's love watcheth over all, provideth for all, maketh wise adaptations for all."

XV. Antithesis is the juxtaposition of contrasted expressions, for the purpose of heightening their effect; as, "Though grave, yet trifling; zealous, yet untrue." "Flattery brings friends; truth brings foes."

Melody in speech is the art of employing and combining inflections.

*Inflection** is that variation of the voice in reading or speaking which consists in rising or falling in respect to pitch.†

The inflections must be either upward or downward; or else a combination of these.

The upward inflections are the bend and the rising slide.

The downward inflections are the falling slide, the partial close, and the perfect close.

NOTE.—For all ordinary purposes of marking the upward and downward inflections, the usual grave and acute accents will be sufficient. No others will be used in this book.

The combination of these appears in the waving slide, the wave of accent, and the wave of emphasis.

NOTE.—For directions for marking the wave of emphasis, *see* p. —.

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* Latin, *inflectere:* to bend, to turn from a direct line or course.

† *Key*, in elocution, has a meaning not essentially different from that which pertains to it in music. It is the *prevailing* tone; that which you hear in the reading of one in an adjoining room, when you cannot distinguish the words.

Pitch is used rather as a point of elevation, relatively, in a series or scale of tones.

CHAPTER II.

UPWARD INFLECTIONS—THE BEND.

The bend is a slight upward turn of the voice, indicating primarily a pause of imperfect sense; as, "If there be any consolation in Christ′, any comfort of love′, any fellowship of the spirit′, any bowels and mercies′, fulfill ye my joy." "The trials of wandering and exile′, of the ocean, the wilderness, and the savage foe′, were the final assurances of success."

NOTE.—The bend is deferred from "wandering" to "exile". "Ocean," "wilderness," "savage foe," are all in apposition with "wandering and exile". If there were a bend on each member of the series, there would be no proper grouping. Instead of the bend, there is a slight suspension of the voice after "ocean" and "wilderness".

The bend is marked with the acute accent.

The bend is employed:—

a. In the intermediate pauses of declarative sentences (VII, p. 12); as, "Virtue′ is the condition of happiness." "In the autumn of 1873′ the war had closed with glory."

OBSERVATION.—When, however, the parts of a sentence are closely connected, the divisions are marked by a mere suspension of voice, *without* the upward bend; as, "To the perusal of the authors of the second class I shall now proceed." "The prayers of David the son of Jesse are ended." (No bend at "class" and "David.") A great deal of general effect in reading, especially in point of melody, depends on nice discrimination in this particular.

The bend is used also:—

b. At the end of the declarative part of a semi-interrogative or semi-exclamatory sentence, when this part precedes the rest; as, "And he said′, 'Is your father well, the old man of whom ye spake?'" "They said, therefore, unto him′, 'Who art thou?'" "They will cry in the last accents of despair′, 'Oh for a Washington, an Adams, or a Jefferson!'"

NOTE.—1. If the declarative part is very short, a pause may be used instead of a bend; as, "I ask,—What have we effected by this measure?"

2. In a semi-interrogatory or semi-exclamatory sentence, the interrogative or exclamatory portion takes its own proper inflection (*See* CHAPS. III AND IV), as if it stood alone; and where it precedes, that inflection is communicated to the following declarative portion, which becomes a circumstance (XII, p. 14), by virtue of its position. For example, "'Art thou there?' cried he′." "Who art thou`? I inquired." When, on the other hand, the declarative portion precedes, the *partial close*, instead of the bend, is employed (*See* CHAP. V, *on the Partial Close*, p. 52).

Again, the bend is employed:—

c. To terminate the first part, and all the members of the first part, of a compact sentence (X, p. 13); as, "If you know that the object is good′, then seek it." "Neither hath this man sinned′, nor his parents."

OBSERVATION 1.—This is equally true, whether the correlative terms (NOTE, p. 14) are expressed or not; as, "[Though] a professed Catholic′, [yet] he imprisoned the pope." "As they have won an honorable station among independent states′, [so] it becomes an imperative duty to treat them as such."

OBSERVATION 2.—When the clauses of a compact sentence are inverted in order, the inflections proper to the direct order are retained; as, "Unless I am greatly mistaken′, the report is untrue." "The report is untrue, unless I am greatly mistaken′."

Again, the bend is employed:—

d. At compellatives (XI, p. 14), whether occurring at

the beginning, middle, or end of a sentence; as, "Gentlemen′, I rise to address you on one of the most interesting subjects that can engage the human mind." "I perceive, conscript fathers′, that every look, that every eye, is fixed on me." "How now, foolish rheum′?"

To this rule there are several exceptions. Thus, compellatives take the falling slide (*See* CHAP. IV):—

(1) When they follow a very strong emphasis; as, "Get thee behind me, Satan‵!" "Hence! home! you idle creatures‵!"

(2) When they are repeated for the purpose of being heard; as, "Mr. Speaker′! Mr. Speaker‵!" "Hero′! Why, cousin Hero‵! Uncle‵! Senior Benedick‵!"

NOTE.—Implied, as well as actual, repetition may be expressed by the falling slide. Thus, in the illustration, "Hero" is repeated, while "Uncle" and "Senior Benedick" are delivered as if they, too, had been repeated.

OBSERVATION.—But when compellatives are repeated for any other purpose, the bend is magnified into the rising slide (*See* CHAP. III); as, "O my son Absalom′! my son, my son Absalom′!"

Again, compellatives take the falling slide:—

(3) When they begin a letter, or a formal address; as, "General‵! your orders have been obeyed." "Romans, countrymen, and lovers‵!" "Mr. John G. Robertson, Sir‵."

NOTE.—In punishing a child you say—"Go into the *closet*, Johnny‵!" If the bend is used after "Johnny," it makes the latter word a *circumstance* merely, and not a rebuke.

Finally, the bend is employed:—

e. At a parenthesis, when following a part of a sentence making imperfect sense; as, "We hold, you know, (and rightly too′) that all government is, or ought to be, made for the benefit of the people." (*See* CHAP. V, *on the Partial Close*, p. 53.)

NOTE.—As a parenthesis has no individuality, it takes its coloring from what precedes.

OBSERVATION 1.—Indefinite interrogatives (VIII, p. 13) in parenthesis follow this rule, take the rising or the falling slide, according to the degree of emphasis required; as, with bend: "And what (why ask me′) is to save us from these abuses?"; with rising slide: "I wished (why should I deny it′?) that it had been my case instead of my sister's"; with falling slide: "Lend it not as to thy friend, (for when did friendship take a breed of barren metal of his friend\?), but lend it rather to thine enemy."

OBSERVATION 2.—How the bend and other inflections are modified by the intervention of emphasis will appear when we come to consider that subject. (*See* CHAP. VII, *on the Effect of Emphasis on Other Inflections*, p. 77.)

EXAMPLES FOR PRACTICE IN THE USE OF THE BEND.

Intermediate Pauses.

Ignorance is the mother of error.

One ounce of gold is worth fifteen ounces of silver.

That interesting history he did not read.

At the bottom of the garden ran a little rivulet.

With his conduct last evening I was not pleased.

In the prodigious efforts of a veteran army, beneath the dazzling splendors of their array, there is something revolting to a reflecting mind.

I shook myself, turned away, and tried to persuade myself that I had not been dreaming.

The Faust of Goethe, tired of the barrier round of earthly knowledge, calls magic to his aid.

Perhaps the greatest master of English prose in the present century, not excepting even Macaulay, is Thomas De Quincey.

In the midst of this widespread ruin, among tottering columns and falling edifices, one fabric alone stood erect, and braved the storm.

You may be assured, gentlemen, of my continued regard.

So long as sun, moon, and planets were supposed to be angels; so long as the sword of Orion was not a metaphor, but a fact, and the groups of stars which inlaid the floor of heaven were the glittering trophies of the loves and wars of the Pantheon,—so long there was no science of astronomy.

To give to the noblest thoughts the noblest expression; to penetrate the souls of men, and make them feel as if they were new creatures, conscious of new powers and loftier purposes; to make truth and justice, wisdom and virtue, patriotism and religion, holier and more majestic things than men had ever dreamed them to be before; to delight as well as to convince; to charm, to win, to arouse, to calm, to warn, to enlighten, and to persuade,—this is the function of the orator.

> The sick, untended then,
> Languished in the dark shade, and died afar from men.
>
> His native hills that rise in happier climes,
> The grot that heard his song of other times,
> His cottage home, his bark of slender sail,
> His glassy lake, and broomwood-blossomed vale,
> Rush on his thoughts.
>
> Should such a man, too fond to rule alone,
> Bear, like the Turk, no brother near the throne,
> View him with scornful, yet with jealous eyes,
> And hate for arts that caused himself to rise;
> Damn with faint praise, assent with civil leer,
> And without sneering teach the rest to sneer;
> Willing to wound, and yet afraid to strike,
> Just hint a fault, and hesitate dislike;
> Alike reserved to blame, or to commend,
> A tim'rous foe, and a suspicious friend;
> Dreading even fools, by flatterers besieged,

And so obliging, that he ne'er obliged;
Like Cato, give his little senate laws,
And sit attentive to his own applause;
While wits and templars every sentence raise,
And wonder with a foolish face of praise,—
Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?

Declaratives with Parts Closely Connected, for which the Bend is not Required.

Among the most remarkable of its attributes is justice.

The surest evidence of Robert Hall's greatness is the very fact of his celebrity.

Suddenly the sound of the signal gun broke the stillness of the night.

We will endeavor to refute, now, his third argument.

He ceased, and we both fell into a revery.

And Abraham stretched forth his hand, and took the knife to slay his son.

Cæsar, who would not wait the conclusion of the consul's speech, generously replied, that he came into Italy, not to injure the liberties of Rome and its citizens, but to restore them.

The dying Englishman, pouring his medicine which has paid twenty-two per cent., makes his will on an eight-pound stamp, and expires in the arms of an apothecary who has paid a license of a hundred pounds for the privilege of putting him to death.

And still, in memory's twilight bowers,
The spirits of departed hours,
With mellowing tints, portray
The blossoms of life's vernal flowers
Forever fallen away.

All night the dreadless angel, unpursued
Through heaven's wide champaign, held his way, till morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light.

The hills,
Rock-ribbed, and ancient as the sun, the vales,
Stretching in pensive quietness between,
The venerable woods, rivers that move
In majesty, and the complaining brooks
That make the meadows green, and, poured round all,
Old Ocean's gray and melancholy waste,
Are but the solemn decorations all
Of the great tomb of man.

Semi-Interrogative and Semi-Exclamatory Sentences, Involving the Use of the Bend.

And first I ask, What is that country? what is this golden prize for which we are to contend?

Then Peter said unto him, Lord, speakest thou this parable unto us, or unto all?

At the end of the very next century, if she proceeds as she seems to promise, what a wondrous spectacle may she not exhibit!

And they cried out the more, saying, Have mercy on us!

During the conversation he was silent; but I heard him, as he went out, saying to a man with whom he was walking, "And so he died without making, after all, a confession of his many crimes?"

If ye, then, being evil, know how to give good gifts unto your children, how much more shall your heavenly Father give the Holy Spirit to them that ask him?

O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them that are sent unto thee, how often would I have gathered thy children together, even as a

hen gathereth her chickens under her wings, and ye would not!

They could not behold the workings of the heart, the quivering lips, the trickling tears, the loud yet tremulous joys of the millions whom the vote of this night would forever save from the cruelty of corrupted power; but was not the true enjoyment of their benevolence increased by the blessing being conferred unseen?

When a government forbids its citizens, under pain of death, to receive any pension or largess from the hands of foreigners, how gentle and easy is that law to those who, for the sake of their fatherland and liberty, would, of their own accord, abstain from so unworthy an act! but, on the contrary, how harsh and oppressive does it appear to those who care for nothing but their selfish gains!

They leave their crimes for history to scan,
And ask, with busy scorn, Was this the man?

Once upon a raw and gusty day,
The troubled Tiber chafing with its shores,
Cæsar says to me, Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?

Auspicious Hope! in thy sweet garden grow
Wreaths for each toil, a charm for every woe:
Won by their sweets, in Nature's languid hour
The way-worn pilgrim seeks thy summer bower;
There, as the wild bee murmurs on the wing,
What peaceful dreams thy handmaid spirits bring!

Compact Sentences, in which the Bend is Used.

I neither love, nor fear thee.
If he, then I.
If he confessed it, then forgive him.

When he rose, every sound was hushed.

I had rather be a doorkeeper in the house of my God than dwell in the tents of wickedness.

Trained and instructed, strengthened by wise discipline, and guided by pure principle, it ripens into an intelligence a little lower than the angels.

Although the fig-tree shall not blossom, neither shall fruit be in the vines; the labor of the olive shall fail, and the fields shall yield no meat; the flock shall be cut off from the fold, and there shall be no herd in the stalls: yet I will rejoice in the Lord, I will joy in the God of my salvation.

Where you see a man meeting obstacles and removing them, struggling with difficulties and overcoming them, and still pressing forward under every discouragement, self-denying and self-relying, there you see a man who will probably rise in the world.

As the middle, and the fairest, and the most conspicuous places in cities, are usually chosen for the erection of statues and monuments dedicated to the memory of worthy men who have nobly deserved of their country; so should we in the heart and centre of our soul, in the best and highest apartment thereof, in the places most exposed to ordinary observation, and most secure from worldly care, erect lively representations and lasting memorials of divine bounty.

As pants the hart for cooling streams,
When heated in the chase;
So longs my soul, O God, for thee,
And thy refreshing grace.

Where yon old trees bend o'er a place of graves,
And solemn shade a chapel's sad remains;
Where yon scathed poplar through the window waves,
And, twining round, the hoary arch sustains;

There oft at dawn, as one forgot behind,
Who longs to follow, yet unknowing where,
Some hoary shepherd, o'er his staff reclined,
Pores on the graves, and sighs a broken prayer.

When thy surges no longer shall roll,
And that firmament's length is drawn back like a scroll,
Then, then, shall the spirit that sighs by thee now
Be more mighty, more lasting, more chainless than thou.

Compact Sentences, Requiring the Bend, although the Correlative Terms are not both Expressed.

Because I live, ye shall live also.

We know that we have passed from death unto life, because we love the brethren.

You may skim the surface of science, or fathom its depths.

Genius, intellect, imagination, taste, and sensibility, must be baptized into religion, or they will never know, and never make known, their real glory and immortal power.

Had our forefathers failed on that day of trial which we now celebrate; had their votes and their resolves ended in the breath in which they began; had the rebels laid down their arms as they were commanded, and the military stores which had been frugally treasured up for the crisis been, without resistance, destroyed: then the Revolution had been at an end, or, rather, it had never been begun.

A royalist, a republican, and an emperor; a Mahommedan, a Catholic, and a patron of the synagogue; a subaltern and a sovereign; a traitor and a tyrant; a Christian and an infidel: he was, through all his vicissitudes, the same stern, impatient, inflexible original, the same mysterious, incomprehensible self,—the man without a model and without a shadow.

When the great Earl of Chatham first made his appearance in the House of Commons, and began to astonish and transport the British Parliament and British nation by the boldness, the force and range of his thoughts, and the celestial fire and pathos of his eloquence, it is well known that the minister Walpole and his brother Horace, from motives very easily understood, exerted all their wit, all their oratory, all their acquirements of every description, sustained and enforced by the unfeeling insolence of office, to heave a mountain on his gigantic genius, and hide it from the world.

When he breathes his master-lay
Of Alloway's witch-haunted wall,
All passions in our frames of clay
Come thronging at his call.

When to the common rest that crowns our days,
Called in the noon of life, the good man goes';
Or, full of years and ripe in wisdom, lays
His silver temples in their last repose';
When o'er the buds of youth the death-wind blows,
And blights the fairest'; when our bitterest tears
Stream, as the eyes of all that loved us close:
We think on what they were, and leave the coming years.

When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart;
Go forth under the open sky and list
To nature's teachings.

Had'st thou but shook thy head, or made a pause,
When I spake darkly what I purposed;
Or turned an eye of doubt upon my face,

And bid me tell my tale in express words:
Deep shame had struck me dumb, made me break off,
And those thy fears might have wrought fears in me.

Compellatives Delivered with the Bend.

The heavens and earth, O Lord! proclaim thy boundless power.

O blessed spirit freed from earth, rejoice!

This, O men of Athens! my duty prompted me to represent to you on this occasion.

Sir, the declaration will inspire the people with increased courage.

Yes, land of liberty, thy children have no cause to blush for thee.

Haughty lord!
Think not I stoop to deprecate your wrath.

For heaven's sake, Hubert, let me not be bound!

For your sake, jewel,
I am glad at soul I have no other child.

Departed spirits of the mighty dead!
Ye that at Marathon and Leuctra bled!
Friends of the world! restore your swords to man,
Fight in his sacred cause, and lead the van!

Compellatives, with Falling Slide, as Following Strong Emphasis.

Charge, Chester, charge! On, Stanley, on!

Down, soothless insulter! I trust not the tale.

Why tempt ye me, ye hypocrites!

Stand! the ground's your own, my braves!

How could ye do this, ye slaves and miserable panders of tyranny!

Then melt, ye elements! that formed in vain
This troubled pulse and visionary brain;
Fade, ye wild flowers! memorial of my doom;
And sink, ye stars! that light me to the tomb!

Compellatives with Falling Slide, Because Repeated in Order to be Heard.

Mr. Speaker! Mr. Speaker!

Lord! Lord! open unto us.

Hamlet. Hold off thy hand!
King. Pluck them asunder!
Queen. Hamlet! Hamlet!

Lysander! what! removed? Lysander! lord!
What, out of hearing? gone? no sound, no word?

O mother, mother, do not jest
On such a theme as this.

Compellatives Repeated with Rising Slide.

O Jerusalem! Jerusalem! thou that killest the prophets, and stonest them that are sent unto thee, etc.

Oh! Raimond! Raimond!
If it should be that I have wronged thee, say
Thou dost forgive me.

O mother! mother! mother!
How strange it seems to me!

O Cromwell, Cromwell,
Had I but served my God with half the zeal
I served my King, he would not in mine age
Have left me naked to my enemies.

Parenthesis, Delivered with the Fall.

He had not been there (as I was informed by those who lived in the neighborhood, and were acquainted with him) since the year 1796.

Should liberty continue to be abused in this country as it has been for some time past (and though demagogues may not admit, yet sensible and observing men will not deny that it has been), the people will seek relief in despotism or in emigration.

Know ye not, brethren (for I speak to them that know the law), how that the law hath dominion over a man as long as he liveth?

Could he possibly have committed this crime (I am sure he could not), which, as all will acknowledge, is at variance with the character he has borne, and the whole tenor of his life?

And what now (I ask you) is to save us from the abuse of all this power?

She had managed this matter so well (oh! she was the most artful of women!) that my father's heart was gone before I suspected it was in danger.

It was represented by an analogy (oh! how inadequate!) which was borrowed from the religion of paganism.

Indefinite Interrogatives in Parenthesis.

Sir, to borrow the words of one of your own poets, whose academic sojourn was in the next college to that in which we are now assembled, (and in what language but that of Milton can I hope to do justice to Bacon and Newton?) if their star should ever for a period go down, it must be to rise again with new splendor.

I am so ill at present (an illness of my own procuring last night: who is perfect?) that nothing but your very great kindness could make me write.

While they wish to please (and why should they not wish it?) they disdain dishonorable means.

God hath a special indignation against pride above

all other sins; and he will cross our endeavors, not because they are evil, (what hurt could there be in laying one brick on another; or rearing a Babel more than any other edifice?) but because this business is proudly undertaken.

> Perhaps (for who can guess the effects of chance?)
> Here Hunt may box, or Mahomet may dance.

CHAPTER III.

UPWARD INFLECTIONS—THE RISING SLIDE.

The rising slide carries the voice upward through a succession of tones; as, "Does God uniformly work in one way′?" "Is this a dagger that I see before me, the handle towards my hand′?"

NOTE.—*a.* The voice is carried gradually upward through a *whole* clause or sentence.

b. In this volume the acute accent is employed to mark both the rising slide and the bend. The pupil must distinguish between them by considering the principles involved. Systematic exercises on vowels, etc., are recommended to train the ear to nice discriminations in inflection.

c. A clause that is inverted, often takes the rising inflection, when, if the sentence were logically arranged, it would naturally take the partial close.

The rising slide is used:—

In the delivery of definite interrogative sentences (VIII, p. 13), the voice continuing to rise from the beginning to the end of the sentence; as, "Would you wish to ruin yourself in public opinion, merely to gratify your resentment′?" (*See* CHAP. IV, *on the Falling Slide*, Note, p. 43.)

OBSERVATION 1.—When a circumstance (XII, p. 14) follows the interrogative, in close connection with it, the slide is continued to the end of the circumstance; as, "'Am I my brother's keeper?' said the unhappy man'."

NOTE.—This is because the circumstance takes its coloring from what precedes.

OBSERVATION 2.—When the interrogative is unusually long, the rising slide is confined to the beginning and the end of the sentence, the intermediate part being delivered in a level tone; as, "Hast thou not known, hast thou not heard, that the everlasting God, the Lord, the Creator of the ends of the earth, fainteth not, neither is weary?" (—————?)

OBSERVATION 3.—When a sentence consists of several interrogations, more or less closely bound together, the parts should be delivered successively with the rising slide, each part a little higher than that which precedes it; as, "Was it not, evidently, that he might communicate happiness? and does not this design appear conspicuous on the open face of nature?" (———?)

NOTE.—The reader must judge whether the series consists of independent interrogatives, or constitutes a single sentence in several parts. Ordinary punctuation is not an unerring guide.

There are several exceptions to the rule. Thus, the definite interrogative may take a downward inflection (*See* CHAP. IV) when repeated:—

a. For more distinct understanding; as, "'Did you see him there'?' 'Sir'?' 'Did you see him there'?'"

b. As a rejoinder to an evasive reply; as, "'Wilt thou be lord of all the world'?' 'What sayst thou'?'* 'Wilt thou be lord of the whole world'? That's twice.'"

c. For greater emphasis; as, "'Will you deny it'?

* For explanation of this reversal of the slide of an indefinite interrogative, see Chap. IV, exceptions to the rule, *c*. p. 43. Here we have an implied repetition; as though the question had been asked before, with the appropriate falling inflection.

Will you deny it\'?' said he, repeating the question in a louder and more emphatic tone."

This includes also a peculiar case presented by declarations put for emphasis in interrogative form; as, "Didn't we have a good time\'?"

Again, the falling slide is used with a definite interrogative:—

When it is the last of a series of interrogatives, with or without intermediate answers; as, "Is he honest'? Is he faithful'? Is he capable\'?"

NOTE.—Such a series involves the idea of climax.

Finally, the falling slide is used with a definite interrogative:—

When the latter is stated or quoted; as, "The question is, will you go\'?" "He asked me, 'Shall you go to-day\'?'"

NOTE.—For the rising slide with compellatives, *see* OBSERVATION, p. 18; with indefinite interrogatives, *see e*, p. 18, OBSERVATION 1, p. 19, and exceptions to the rule, p. 42.

EXAMPLES FOR PRACTICE IN THE USE OF THE RISING SLIDE.

Definite Interrogatives with Rising Slide.

Did Paul make a worse preacher for being brought up at the feet of Gamaliel?

Has any one called on you this morning, to invite you to the musical entertainment at the Odeon?

Did not even-handed justice, ere long, commend the poisoned chalice to their own lips?

Are the palaces of kings to be regarded with more interest than the humbler roofs that shelter millions of human beings?

Is the celestial fire which glowed in their hearts for-

ever quenched, and nought but ashes left to mingle with the earth, and be blown around the world?

Could not this man, who opened the eyes of the blind, have caused that even this man should not have died?

Is it not remarkable that the same temper of weather which raises this general warmth of animals should cover the trees with leaves, and the fields with grass, for their security and concealment, and produce such infinite swarms of insects for the support and sustenance of their respective broods?

Are all the feelings of ancestry, posterity, and fellow-citizenship; all the charm, veneration, and love bound up in the name of country; the delight, the enthusiasm with which we seek out, after the lapse of generations and ages, the traces of our fathers' bravery and wisdom, —are these all a legal fiction?

Does prodigal Autumn to our age deny
The plenty that once swelled beneath his sober eye?

Dids't thou not hear the pother o'er thy head,
When the great Persian conqueror, Cambyses,
Marched armies o'er thy tomb with thundering tread,
O'erthrew Osiris, Orus, Apis, Isis,—
And shook the Pyramids with fear and wonder
When the gigantic Memnon fell asunder?

Will a man play tricks, will he indulge
A silly, fond conceit of his fair form
And just proportion, fashionable mien,
And pretty face, in presence of his God?

Canst thou with impious obloquy condemn
The just decrees of God, pronounced and sworn,
That to his only Son, by right endued
With regal sceptre, every soul in heaven
Shall bend the knee, and, in that honor due,
Confess him rightful King?

Definite Interrogatives with Circumstance Included in the Rising Slide.

Do you dread death in my company? he cried to the anxious sailors, when the ice on the coast of Holland had almost crushed the boat that was bearing him to the shore.

Do you know Mr. Brown? said Arthur to his friend one morning at breakfast.

Will you lend me a thousand francs? said he, suddenly turning to the sculptor.

Isn't your brother riding that horse a little rashly? Reginald said to John Fletcher in the hunting field one day.

Definite Interrogatives, the Length of which Modifies the Rising Slide.

Is it then possible that we can be indifferent, that we can delay preparation for another state, that we can hesitate to embrace the proffers of grace, when death is an event that may occur at any moment, when it may occur now while I am speaking from this sacred desk?

Can we believe a thinking being that is in a perpetual progress of improvement, and travelling on from perfection to perfection, after just having looked abroad into the works of his Creator, and made a few discoveries of his infinite goodness, wisdom, and power, must perish at his first setting out, and in the very beginning of his inquiries?

Should we not think it very unreasonable, if he should, in this case, persist in discrediting the testimony even of a single man whose veracity he had no reason to suspect; and, much more, if he should persist in opposition to the concurrent and continually increasing testimony of numbers?

Is it possible, that from a beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise, yet to be fulfilled, so glorious?

Is it because the natural resistance of things, and the various mutations of time, hinder our government, or any scheme of government, from being any more than a sort of approximation to the right, is it therefore that the colonies are to recede from it infinitely?

With the eye of the enthusiast do you often gaze at the triumphs of the arts, and will you do nothing to rescue their choicest relics from worse than vandal barbarism?

Could thirst of vengeance and desire of fame
Excite the female breast with martial flame;
And shall not love's diviner power inspire
More hardy virtue and more generous fire?

Will he seek to dazzle me with tropes
As with the diamond on his lily hand,
And play his brilliant parts before my eyes,
When I am hungry for the bread of life?

Will he quench the ray
Infused by his own forming smile at first,
And leave a work so fair all blighted and accursed?

Say, shall they feel the vessel reel,
When to the battery's deadly peal
The crashing broadside makes reply?

Is aught so fair
As virtuous friendship; as the honored roof
Whither from highest heaven immortal love
His torch ethereal and his golden bow
Propitious brings, and there a temple holds
To whose unspotted service gladly vowed
The social band of parent, brother, child,
With smiles and sweet discourse and gentle deeds
Adore his power!

Several Definite Interrogatives Requiring Successive Rising Slide.

Was it to be wondered at that a people so circumstanced should search for the cause and source of all their calamities; or was it to be wondered at that they should find them in the arbitrary interpretations of their constitution, and in the prodigal and corrupt administration of their revenues?

Had not a paltry unconstitutional tax, neither in amount nor in principal to be named with the taxes of France, just put the continent of America in a flame; and was it possible that the young officers of the French army should come back to their native land from the war of political emancipation waged on this continent, and sit down contented under the old abuses at home?

Shall we permit this curiously compacted body politic, the nicest adjustment of human wisdom, to go to pieces? Will we blast this beautiful symmetric form, paralyze this powerful arm of public strength, smite with imbecility this great national intellect?

Is the being, who, surveying nature, recognizes to a certain extent the great scheme of the universe, but who sees infinitely more which he does not comprehend, and which he ardently desires to know,—is he to perish like a mere brute, all his knowledge useless, all his most earnest wishes ungratified?

Can that within man which reasons like his immortal Creator, which sees and acknowledges his wisdom, and approves of his designs, be mortal like the rest? Is it probable, nay, is it possible, that what can thus comprehend the operations of an immortal agent is not itself immortal?

And is not moral greatness superior to this? Is not

a crown of glory around brows that never die better than a diadem of gold upon a fleshless skull? Is not a name written with the finger of God in the book of life better than a name written over the shrine of our bones with rubies?

Is this the genuine fruit of the pious care of our ancestors for the security and propagation of religion and good manners to the latest posterity? is this at last the reward of their munificence? or does this conduct correspond with the views, or with the just expectations and demands, of your friends and your country?

But is that enough to say? Is there no danger that it may do that brave and unfortunate people some harm? Is there no danger that such a course of action as is proposed here might give rise to unfounded hopes in Hungary, or increase, perhaps, their sufferings, by irritating those who govern them?

Have you never stood by the seaside at night, and heard the pebbles sing, and the waves chant God's glories? Or have you never risen from your couch, and thrown up the window and listened there? And have you not fancied that you heard the harp of God playing in heaven? Did you not conceive that yon stars, that those eyes of God, looking down on you, were also mouths of song—that every star was singing God's glory, singing, as it shone, its mighty Maker and his well-deserved praise?

Do not you, and did not they, feel that this life cannot be man's only abiding place? that this spirit cannot pass upon the hasty and uncertain waves of time to an eternal nothing? that the restless, irrepressible, and unsatisfied leapings of the heart and the affections after that which is higher and beyond all that surrounds us, demand that we should credit something which belongs

not to the passing hour? that all the economy of nature, the beauty of the earth, the brilliancy of the stars, the glory of the lights of the day and the night, the forms of human strength and loveliness, cannot be taken from us, and pass forever from our sight and our enjoyment? that there must be a continued, a prolonged existence, where the eye shall see, the ear hear, beauty fade not, the affections of the heart be not blasted, and the glorious panoply of Nature be spread out forever?

Has Nature in her calm, majestic march,
Faltered with age at last; does the bright sun
Grow dim in heaven; or in their far blue arch
Sparkle the crowd of stars, when day is done,
Less brightly?

Must I thus leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of gods?

Heard ye those loud, contending waves,
That shook Cecropia's pillared state?
Saw ye the mighty from their graves
Look up, and tremble at her fate?

Can the deep statesman skilled in great design
Protect but for a day precarious breath?
Or the tuned follower of the sacred Nine
Soothe with his melody insatiate death?
Has silence pressed her seal upon his lips?
Does adamantine faith invest his heart?
Will he not bend beneath a tyrant's frown?
Will he not melt before ambition's fire?
Will he not soften in a friend's embrace?
Or flow dissolving in a woman's tears?

Are these the pompous tidings ye proclaim,
Lights of the world, and demigods of fame?
Is this your triumph, this your proud applause,
Children of Truth, and champions of her cause?

For this hath Science searched on weary wing,
By shore and sea, each mute and living thing?
Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep?
Or round the cope her living chariot driven,
And wheeled in triumph through the signs of heaven?

Hark! heard you not those hoofs of dreadful note?
Sounds not the clang of conflict on the heath?
Saw ye not whom the reeking sabre smote,
Nor saved your brethren ere they sank beneath
Tyrants and tyrants' slaves?

Is the lance broken, is the shield decayed,
The warrior's arm unstrung, his heart dismayed?
Shall no high spirit of descendant worth
Arise to lead the sons of Islam forth;
To guard the regions where our fathers' blood
Hath bathed each plain, and mingled with each flood;
Where long their dust hath blended with the soil
Won by their swords, made fertile by their toil?

Definite Interrogatives, Slide Reversed.

Peters, fearful that his companion might overlook some of the happy hits of the different personages on the stage, soon electrified the audience by exclaiming, without turning his head, in a suppressed and emphatic voice, when particularly pleased, "Austin, d'ye hear that?" and again, after a little while, "Austin, d'ye hear that?"

Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech.

Definite Interrogatives, Falling Slide.

Countess. Howe'er I charge thee,
As Heaven shall work in me for thine avail,
To tell me truly.

Helena. Good madam, pardon me!
Countess. Do you love my son?
Helena. Your pardon, noble mistress.
Countess. Love you my son?
Helena. Do you not love him, madam?

Definite Interrogatives, Series.

Do you know me, sir? Am I Dromio?
Am I your man? Am I myself?

Are all apostles? Are all prophets? Are all teachers? Are all workers of miracles? Have all the gifts of healing? Do all speak with tongues? Do all interpret?

Shylock. Three thousand ducats: well.
Bassanio. Ay, sir, for three months.
Shy. For three months: well.
Bass. For the which, as I told you,
Antonio shall be bound.
Shy. Antonio shall become bound: well.
Bass. May you stead me? Will you pleasure me? Shall I know your answer?

Leonato, stand I here? Is this the prince? Is this the prince's brother? Is this face Hero's? Are our eyes our own?

Fie, fie on all tired jades, on all mad masters, and on all foul ways. Was ever man so beaten? Was ever man so rayed? Was ever man so weary?

Art thou bound to a wife? Seek not to be loosed. Art thou loosed from a wife? Seek not a wife.

CHAPTER IV.

DOWNWARD INFLECTIONS—THE FALLING SLIDE.

As the rising slide has a tendency to connect, so the falling slide has a tendency to separate, ideas. *Dynamically* considered, it is the strongest of all the inflections. More *intense pathos* may be expressed by the rising slide.

The falling slide carries the voice downward through a succession of tones.

NOTE.—The voice is carried gradually downward through a *whole* clause or sentence.

The falling slide is marked with the grave accent.

It is used in the delivery of indefinite interrogative sentences (VIII, p. 13), the voice rising until the emphatic word, and then continuing to fall to the close of the sentence;* as, "Where is the man who has not his wrong tendencies to lament`?" "When was it that Rome attracted more strongly the admiration of mankind, and impressed the deepest sentiment of fear on the hearts of her enemies`?"

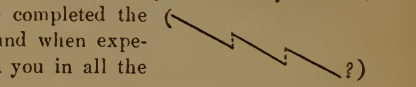
OBSERVATION 1.—A circumstance following an indefinite interrogative is delivered with a continuation of the falling slide, the cir-

* This direction, like its counterpart, for the delivery of definite interrogatives (CHAP. III, *on the Rising Slide*, p. 30), is very general, and subject to many modifications, particularly under the influence of emphasis. (CHAP. VII, *on the Effect of Emphasis on Other Inflections*, p. 77.) It is merely intended to discourage those aimless fluctuations of the voice which so "easily beset" the reader in the delivery of long sentences, and to enjoin upon him to fix in his mind at the very outset the pitch at which he shall issue at the close, and steadily work toward it.

cumstance taking its coloring from what precedes; as, "'Who was it?' said the unhappy man to his friend\."

Observation 2.—When the indefinite interrogative is too long for a continuous downward slide, it must be delivered with that slide at the beginning and at the end, the intermediate part being given in a level tone; as, "What reflecting American does not acknowledge the incalculable advantages derived to this land out of the deep foundations of civil, intellectual, and moral truth from which we have drawn in England?"

Observation 3.—When an indefinite interrogative consists of several parts, especially if they are themselves interrogatives, separate, but related to each other, these parts should be successively delivered in a slightly lower tone unto the end; as, "What are we to look for when you shall be no longer hackneyed in the ways of men, when ritualism shall have completed the obduration of your heart, and when experience shall have improved you in all the arts of guile?"



Observation 4.—When an interrogative sentence is composed of two contrasted parts separated by the conjunction *or*, the former should be delivered with the rising, and the latter with the falling, slide; as, "Art thou he that should come,′ or do we look for another\?"

Observation 5.—Such sentences must be carefully discriminated from those, apparently similar, the parts of which are not contrasted, and in which the *or* is used conjunctively; "Is a candle brought to be put under a bushel′, or under a bed′?" "Do men gather grapes of thorns′, or figs of thistles′?"

There are several exceptions to the rule. Thus:—The indefinite interrogative may be delivered with the rising slide:—

When repeated:—

a. In order to obtain a more distinct answer; as, "'When will you have my picture done\?' 'Next week.' '*When* will you have my picture done′?' 'Next week.'" "What is he\? What′? Touch-paper, to be sure!"

b. With inquiry, surprise, or scorn, preparatory to reply; as, "'Hark you, fellow! whom do you live with'?' 'Whom do I live with'? With my mistress, to be sure.'" "'What's the matter'?' 'What's the matter'? Here be four of us have taken a thousand pounds this morning.'"

NOTE.—The sentences "Whom do I live with'?" etc., are given with something like the waving slide (*see* CHAP. VI, p. 61), as they resemble in character the indirect interrogative. (VIII, p. 13.)

Again, the rising slide may be used with an indefinite interrogative:—

c. When there is great intensity in the question, *implying* a repetition of what has been asked before; as, "'Well, then, away goes old Jack to the hospital.' 'What's that you say'?'"

NOTE.—In this instance and others like it, the rising slide may be supposed to indicate an ellipsis, the full form of the sentence being definite. Thus, "What'?" or "What's that you say'?" may be the equivalent of "Will you repeat what you say?" or "Do I hear correctly what you say?"

Finally, the rising slide is used with an indefinite interrogative:—

In parenthesis, except when marked by strong emphasis (*See* CHAP. II, *e*, p. 18, and OBSERVATION 1, p. 19).

OBSERVATION.—The rising and falling inflections should be balanced as much as possible, when this can be done without affecting the sense. A succession of falling inflections especially, is injurious to melody.

NOTE.—For the falling slide with compellatives *see* p. 18; with indefinite interrogatives in parenthesis *see* OBSERVATION 1, p. 19; with definite interrogatives *see* exceptions to the rule, p. 31; with indirect interrogatives *see* OBSERVATIONS 1 and 2, p. 61.

Examples for Practice in the Use of the Falling Slide.

Indefinite Interrogatives, with Falling Slide.

Who can say for how many centuries, safe in their undiscovered fastnesses, they had decked their war-chiefs with the feathers of the eagle's tail, and listened to the counsels of their beloved old men?

Who can doubt, that in the sacred desk, or at the bar, the man who speaks well will enjoy a larger share of reputation, and be more useful to his fellow-creatures, than the divine or the lawyer of equal learning and integrity, but unblest with the talent of oratory?

Who that reads the concentrated sense and melodious versification of Dryden and Pope does not perceive in them the disciples of the old school, whose genius was inflamed by the heroic verse, the terse satire, and the playful wit, of antiquity?

Who will ever forget, that, in that eventful struggle which severed this mighty empire from the British crown, there was not heard throughout our continent, in arms, a voice which spoke louder for the rights of America than that of Burke or Chatham, within the walls of the British Parliament, and at the foot of the British throne?

What could have been his motive for pursuing the conduct he did on that occasion, when his obligations to act differently were numerous and solemn?

> But what to them the sculptor's art,
> His funeral columns, wreaths, and urns?
>
> And who that walks where men of ancient days
> Have wrought with godlike arm the deeds of praise,
> Feels not the spirit of the place control,
> Exalt, and agitate his laboring soul?

Why wouldst thou, but for some felonious end,
In thy dark lantern thus close up the stars
That Nature hung in heaven, and filled their lamps
With everlasting oil, to give due light
To the misled and lonely traveller?

Who that then
Had seen those listening warrior-men,
With their swords grasped, their eyes of flame
Turned on their chief, could doubt the shame,
The indignant shame, with which they thrill
To hear those shouts, and yet stand still?

Indefinite Interrogatives, the Length of which Modifies the Falling Slide.

Why did they not, in the next breath, by way of crowning the climax of their vanity, bid the magnificent fire-ball to descend from its exalted and appropriate region, and perform its splendid tour along the surface of the earth?

Who can tell how much of his good or ill success in life, how much of the favor or disregard with which he himself has been treated, may have depended upon that skill or deficiency in grammar of which he must have afforded certain and constant evidence?

What time can suffice for the contemplation and worship of that glorious, immortal, and eternal Being, among the works of whose stupendous creation those numberless luminaries which we may here behold spangling in the sky may possibly appear but as a few atoms, opposed to the whole earth which we inhabit?

Who can look upon the heights of Brooklyn without fancying, that, as he gazes, the spires and streets fade from his view, while in their stead stern and anxious faces rise through the misty air, and amid them the majestic form of Washington, with a smile of triumph

just lighting for a moment his care-worn features, at the thought of the prize he has snatched from the grasp of a proud and exulting enemy?

Why
Should we, in the world's riper years, neglect
God's ancient sanctuaries, and adore
Only among the crowd, and under roofs
That our frail hands have raised?

And who was she, in virgin prime,
And May of womanhood,
Whose roses here, unplucked by time,
In shadowy tints have stood,
While many a Winter's withering blast
Hath o'er the dark cold chamber past,
In which her once resplendent form
Slumbers to dust beneath the storm?

What can be worse
Than to dwell here, driven out from bliss, condemned
In this abhorred deep to utter woe,
Where pain of unextinguishable fire
Must exercise us without hope of end;
The vassals of his anger, when the scourge
Inexorable, and the torturing hour
Call us to penance?

Several Indefinite Interrogatives Requiring Successive Falling Slide.

Why should we suspend our resistance, why should we submit to an authority like this, if we have the right and superior force on our side?

Why recur to any presumption for the purpose of bringing the question to a settlement, when, upon this very topic, we are favored with an authoritative message from God; when an actual embassy has come from him, and that on the express errand of reconciliation;

when the records of this embassy have been collected into a volume within the reach of all who will stretch forth their hand to it; when the obvious expedient of consulting the record is before us?

Why was the French Revolution so bloody and destructive; why was our revolution of 1641 comparatively mild; why was our revolution of 1688 milder still; why was the American Revolution, considered as an internal movement, the mildest of all?

Where can you find such an assemblage of high virtues and of great events, as concurred at the death of Christ? where so many testimonials given to the dignity of the dying person by earth and heaven?

What fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? and what concord hath Christ with Belial? or what part hath he that believeth with an infidel? and what agreement hath the temple of God with idols?

What was it that moved and held us, the three hundred reckless, childish boys, who feared the doctor with all our hearts, and very little besides in heaven or earth; who thought more of our sets in the school than of the church of Christ, and put the traditions of Rugby and the public opinion of boys in our daily life above the laws of God?

Who is he, so ignorant of the history of liberty, at home and abroad: who is he, yet dwelling in his contemplations among the middle ages; who is he, from whose bosom all original infusion of American spirit has become so entirely evaporated and exhaled, as that he shall put into the mouth of the President of the United States the doctrine that the defence of liberty naturally results to executive power, and is its peculiar duty? Who is he, that, generous and confiding towards

power where it is most dangerous, and jealous only of those who can restrain it; who is he, that, reversing the order of the State, and upheaving the base, would poise the pyramid of the political system upon its apex? Who is he, that, overlooking with contempt the guardianship of the representatives of the people, and with equal contempt the higher guardianship of the people themselves; who is he that declares to us, through the President's lips, that the security for freedom rests in Executive Authority? Who is he that belies the blood, and libels the fame, of his own ancestors by declaring that *they*, with solemnity of form and force of manner, have invoked the Executive Power to come to the protection of liberty? Who is he that thus charges them with the insanity, or the recklessness, of putting the lamb beneath the lion's paw?

Wherefore rejoice? what conquest brings he home?
What tributaries follow him to Rome
To grace in captive bonds his chariot-wheels?

Why should I mingle in Fashion's full herd?
Why crouch to her leaders, or cringe to her rules?
Why bend to the proud, or applaud the absurd?
Why search for delight in the friendship of fools?

Why did Wolsey, near the steeps of fate,
On weak foundations raise the enormous weight?
Why, but to sink beneath misfortune's blow
With louder ruin to the gulf below?
What gave great Villiers to the assassin's knife,
And fixed disease on Harley's closing life?
What murdered Wentworth, and what exiled Hyde.
By kings protected and to kings allied?

Who in such a night will dare
To tempt the wilderness?
And who 'mid thunder-peals can hear
Our signal of distress?

Why is the crowd so great to-day;
And why do the people shout "Huzza!"
And why is yonder felon given
Alone to feed the birds of heaven?

What need we any spur but our own cause
To prick us to redress; what other bond
Than secret Romans that have spoke the word,
And will not palter; and what other oath
Than honesty to honesty engaged
That this shall be, or we will fall for it?

Interrogatives, with Or Disjunctive.

Was it fancy, or was it fact?

Is it lawful to give tribute to Cæsar, or not?

Shall I release unto you Barabbas, or Jesus?

Do you question me as an honest man should do, for my simple, true judgment? or would you have me speak after my custom as a professed tyrant of the sex?

Is there nothing that whispers to that right honorable gentleman, that the crisis is too big, that the times are too gigantic, to be ruled by the little hackneyed and everyday means of ordinary corruption; or are we to believe that he has within himself a conscious feeling that disqualifies him from rebuking the ill-timed selfishness of his new allies?

Was it a wailing bird of the gloom,
Which shrieks on the house of woe all night;
Or a shivering fiend that flew to a tomb?

Wilt thou fly
With laughing Autumn to the Atlantic isles,
And range with him the Hesperian fields, and see,
Where'er his fingers touch the fruitful grain,
The branches shoot with gold; where'er his step
Marks the glad soil, the tender clusters grow
With purple ripeness, and invest each hill
As with the blushes of the evening sky;

Or wilt thou rather stoop thy vagrant plume,
Where, gliding through his daughter's honored shades,
The smooth Peneus from his glassy flood
Reflects purpureal Tempe's pleasant scene?

Interrogatives, with Or Conjunctive.

Of what use is salt, if it has lost its savor; or of what use is the sword-blade, if it does not cut?

When saw we thee an-hungered, and fed thee; or thirsty, and gave thee drink?

Canst thou bind the unicorn with his band in the furrow? or will he harrow the valleys after thee? Wilt thou trust him because his strength is great? or wilt thou leave thy labor to him? Gavest thou the goodly wings unto the peacocks? or wings and feathers unto the ostrich? Canst thou draw out leviathan with an hook? or his tongue with a cord which thou lettest down?

But should these credulous infidels, after all, be in the right, and this pretended revelation be all a fable; from believing it, what harm could ensue? Would it render princes more tyrannical, or subjects more ungovernable, the rich more insolent, or the poor more disorderly? Would it make worse parents, or children; husbands, or wives; masters, or servants? friends, or neighbors? Or, would it not make men more virtuous, and, consequently, more happy, in every situation?

CHAPTER V.

DOWNWARD INFLECTIONS—THE CLOSES.

THE closes are two, the *perfect* and the *partial.*

The *perfect* close is a fall of the voice to the fundamental (or key) note, at the end of a sentence.

It needs no mark but the period.

The *partial* close (marked with the grave accent) is a fall of the voice to a point a little above that note, preparatory to the perfect close. Following are examples of both in connection: "The faults opposed to the sublime are chiefly two\, the frigid and the bombast." "Before closing this, I wish to make one observation\; I shall make it once for all."

PERFECT CLOSE.

The perfect close is used at the end of declarative sentences; as, "I have told you the truth." "You live my friends, in an extraordinary age."

NOTE.—The closes come on *words,* the falling slide embraces a whole clause or sentence.

Imperative sentences are declarations, and follow the same rule; as, "Drink, pretty creature, drink!" "Give me liberty or give me death!" "Bring forth the horse."

NOTE.—Upon the last word of a sentence making complete sense, the voice should rise slightly before it falls; as, "The earth is round;" unless the special importance of a preceding word makes the perfect close a part of the wave of emphasis; as, "Old men are not always wise men."

The exceptions to this rule are only apparent. For:—

(1) A sentence declarative in form may be really an indirect interrogative, which requires the waving slide. "You could not foresee the reception you met with. No." (*See* CHAP. VI, OBSERVATION 2, p. 61.)

(2) A declarative sentence which has apparently come to a close, may be so connected in sense with what follows as to be incorrectly punctuated with the period, and require to be delivered with the bend if there is near connection; with the partial close if the connection is slight. The following examples consist each of two sentences, which are really one. The first division in each should be followed by the semicolon instead of the period. The first example is really a compact sentence (*see* CHAP. II, *c*, OBSERVATION 1, p. 17): [Though] "I admit that the evidence of this man's guilt must ensure his condemnation'. Yet we are to consider, and consider well, what we shall do with him after condemnation." "It seemed impossible that any one of the innumerable keys could fit a churlish strong-box or a prison door'. Store-houses of good things, rooms where there were fires, books, gossip and cheering laughter—these were their sphere of action."

(3) A declarative sentence apparently complete may have a related sequel expressed or understood, and may, therefore, take a rising inflection; as, "I should know that form'." Supply "because its proportions are familiar." "*Mr. C.* That was not necessary to make out the libel. *Judge B.* Pretty near it, though'." That is, pretty near it, though not absolutely.

PARTIAL CLOSE.

The partial close is used:—

(1) At the end of every part of a loose sentence (x, p. 13) except the last, which terminates, of course, with the

perfect close; as, "Christianity came prepared for a gradual work‘,—to perform its labor as sunshine and moisture perform theirs‘, to bring its ideas to perfection among men, as the seed is brought forth to the harvest."

OBSERVATION 1.—These parts should be delivered with a gradual fall of the voice, looking toward the final close, except where the sentence is too long, in which case the middle part may be delivered in a tone nearly level, and the decadence confined to the first and the last.

OBSERVATION 2.—When the declarative part of a semi-interrogative or semi-exclamatory (VII, p. 12, NOTE) sentence forms with the rest a loose sentence, it terminates with the partial close, instead of the bend; as, "We are at the point of a century from the birth of Washington‘; and what a century it has been!" (*See* CHAP. II, *b*, NOTE 2, p. 17.) Where a noun or phrase standing by itself for the sake of emphasis, has no grammatical connection with the semi-interrogative or semi-exclamatory part, it is followed also by the partial close; as, "The boy‘, oh where was he?" "The baptism of John‘: was it from heaven, or of men?"

(2) A parenthesis following a sentence, or a part of a sentence, making perfect sense, takes the partial or perfect close; as, "That man went to sea (and who could blame him‘?), but he never came back." "I will therefore chastise him, and release him (for of necessity he must release one of them at the feast)."

EXAMPLES FOR PRACTICE IN THE USE OF THE CLOSES.

Declarative Sentences, Ending with the Perfect Close.

I am fearfully and wonderfully made.

The outward, material world is the shadow of the spiritual.

A hardy, honest peasantry are the glory of an agricultural country.

Universities are a notable, respectable product of the modern ages.

The details of Mr. Clay's life have been eloquently given by the accomplished orator of the day.

Declaratives, Waving Slide.

Father, give me the portion of goods that falleth to me.

Surely, the Lord is in this place.

They will reverence my son.

It is surely extraordinary that she should have alarmed me so much about your health, and sent me such precise instructions to take care of it.

You [surely] know the history of this man's enterprises: how his doings and observations were among the veriest outcasts of humanity; how he descended into prison-houses, and there made himself familiar with all that could revolt or terrify in the exhibition of our fallen nature; how, for this purpose, he made the tour of Europe.

Declaratives, Bend or Partial Close.

We should not bestow our faculties on a multitude of small and unimportant affairs. This is to waste them, without benefit to ourselves or to mankind. We should employ them in the pursuit of some great and good end.

If the means were in themselves bad, you would not say that the end justified them. Or if the means were good, you would not say that they justified all the results that might flow from them.

Declaratives, Bend.

Amanda. He saw her and gave the letter.

Maria. Well.*

* That is, Well', what then?

A. And when he got his answer, he returned.
M. Well.
A. And finding no one, came to me.
M. Well.
A. Well; well; what means this well?
M. It means tell me all.

It is easy to awaken generous sentiments in privacy; to despise death when there is no danger; to glow with benevolence when there is nothing to be given.

'Tis pitiful
To court a grin, when you should woo a soul;
To break a jest, when pity should inspire
Pathetic exhortation; and to address
The skittish fancy with facetious tales,
When sent with God's commission to the heart.

By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave't to-day.

Pity me, Charmian;
But do not speak to me.

Loose Sentences, given with the Partial and the Perfect Close.

I speak as to wise men: judge ye what I say.

Receive us: we have wronged no man, we have corrupted no man.

History, as it has been written, is the genealogy of princes; the field-book of conquerors.

Loose Sentences, Gradual Fall.

It is the glory of the world that He who formed it, dwelt on it; of the air, that He breathed in it; of the sun, that it shone on Him; of the ground, that it bore Him; of the sea, that He walked on it; of the elements,

that they nourished Him; of the waters, that they refreshed Him; of us men, that He lived and died among us, yea, that He lived and died for us; that He assumed our flesh and blood, and carried it to the highest heavens, where it shines as the eternal ornament and wonder of the creation of God.

Time would fail us to recount the measures by which the way was prepared for the Revolution: the stamp act; its repeal, with the declaration of right to tax America; the landing of troops in Boston, beneath the battery of fourteen vessels of war, lying broadside to the town, with springs on their cables, their guns loaded and matches smoking; the repeated insults, and finally the massacre of the fifth of March, resulting from this military occupation, and the Boston Port Bill, by which the final catastrophe was hurried on.

Contrasted faults through all his manners reign.
Though poor, luxurious; though submissive, vain·
Though grave, yet trifling; zealous, yet untrue;
And e'en in penance, planning sins anew.

He who felt the wrong, and had the might,
His own avenger, girt himself to slay:
Beside the path the unburied carcass lay:
The shepherd by the fountain of the glen,
Fled, while the robber swept his flocks away,
And slew his babes.

To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language: for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings with a mild
And healing sympathy, that steals away
Their sharpness ere he is aware.

In rustic solitude 'tis sweet
The earliest flowers of spring to greet;*
The violet from its tomb;
The strawberry, creeping at your feet;
The sorrel's simple bloom.

Peace to the just man's memory: let it grow
Greener with years, and blossom through the flight
Of ages: let the mimic canvas show
His calm, benevolent features; let the light
Stream on his deeds of love, that shunned the sight
Of all but heaven; and in the book of fame
The glorious record of his virtues write,
And hold it up to men, and bid them claim
A palm like his, and catch from him the hallowed flame.

Those ages have no memory, but they left
A record in the desert: columns strown
On the waste sands, and statues fallen and cleft,
Heaped like a host in battle overthrown;
Vast ruins, where the mountain's ribs of stone
Were hewn into a city; streets that spread
In the dark earth, where never breath has blown
Of heaven's sweet air, nor foot of man dares tread
The long and perilous ways; the cities of the dead.

Semi-Interrogative and Semi-Exclamatory, Declarative Part, given with the Partial Close.

Praise and thanksgiving are the most delightful business of heaven; and God grant that they may be our greatest delight, our most frequent employment on earth!

The whole force of this Titanic villany came down with a terrific crash upon your ranks, who had so little agency in nurturing it; and what wonder if some should have been swept away by the avalanche!

He would take, however, if they pleased, the other

* This clause might have been more closely connected with the following clauses, had not the author preferred to dwell on each picture.

alternative: he would suppose every man charged in the estimate really employed, and that it was necessary to keep eighty thousand on the defensive, that three thousand might be brought into the field: need there anything else be urged to prove the ruinous tendency of the American war?

He did not mean absolutely to say, that so many were actually in the service; perhaps not a tenth part of them could be produced; but the account of them was to be seen on the table; and what language could properly describe the fraudulent conduct of ministers in imposing so grievous a burden on the people without necessity?

He sacrificed everything he had in the world: what could we ask more?

He who maims my person affects that which medicine may remedy; but what herb has sovereignty over the wound of slander? He who ridicules my poverty, or reproaches my profession, upbraids me with that which industry may retrieve, and integrity may rectify; but what riches shall redeem the bankrupt fame?

Suppose that, out of compliment to the mockers of missionary zeal, we relinquished its highest, and, indeed, its identifying object; suppose we confined our efforts exclusively to civilization, and consented to send the plough and the loom instead of the cross; and admitting that, upon this reduced scale of operation, we were as successful as could be desired, till we had even raised the man of the woods into the man of the city, and elevated the savage into the sage,—what, I ask, have we effected, viewing man, as, with the New Testament in our hands, we must view him in the whole range of his existence?

So thought Palmyra; where is she!

Hard lot of man, to toil for the reward
Of virtue, and yet lose; but wherefore hard?

He clothes the lily, feeds the dove;
The meanest insect feels his care:
And shall not man confess his love—
Man, his offspring and his heir?

Ye call these red-browed brethren
The insects of an hour,
Crushed like the noteless worm amidst
The regions of their power;
Ye drive them from their fathers' lands;
Ye break of faith the seal:
But can ye from the court of Heaven
Exclude their last appeal?

It was the pleasant harvest-time
When cellar-bins are closely stowed,
And garrets bend beneath their load,
And the old swallow-haunted barns—
Brown-gabled, long, and full of seams
Through which the moted sunlight streams—
Are filled with summer's ripened stores,
Its odorous grass and barley sheaves,
From their low scaffolds to their eaves.*

Parenthesis, Partial or Perfect Close.

The next night we were introduced at the Prince of Craon's assembly (he has the chief power in the Grand Duke's absence).

Let the bishop be one that ruleth well his own house: having his children in subjection: (for if a man know not how to rule his own house, how shall he take care of the church of God?) not a novice, lest being lifted up with pride he fall into condemnation of the devil.

* It is proper to give the second, third, seventh and eighth lines with the rising slide, but the effect is better with the partial close.

The air was mild as summer, all corn was off the ground, and the skylarks were singing aloud (by the way, I saw not one at Keswick, perhaps because the place abounds in birds of prey).

A certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. (It was that Mary who anointed the Lord with ointment, and wiped his feet with her hair, whose brother Lazarus was sick.) Therefore his sisters sent unto him, saying, "Lord, behold, he whom thou lovest is sick."

Know, then, this truth (enough for man to know):*
Virtue alone is happiness below.

She was one
Fit for the model of a statuary
(A race of mere impostors when all's done:
I've seen much finer women, ripe and real,
Than all the nonsense of their stone ideal).

CHAPTER VI.

COMBINED INFLECTIONS—WAVE OF ACCENT AND WAVING SLIDE.

The Wave of Accent.

Accentual waves are those slight undulations of the voice in ordinary reading and speaking which result from the greater pressure applied to a particular syllable, distinguishing it from others in the same word. They may be readily detected by the ear in any sentence

* The bend is proper after this parenthesis, as it does not make complete sense, but the partial close makes it more emphatic.

delivered without emphasis; for instance, "Yet because of his importunity, he will arise and give him as many as he needeth." (∼ ∼ ∼)

OBSERVATION.—This unemphatic delivery with accentual waves is, in most of the books, confounded with *monotone*, which is only attained by the suppression of the accents; as in the line, "The wind howled dismally round the old pile."

THE WAVING SLIDE.

The waving slide is a sweep of the voice which carries it above the level of the sentence, causes it to descend again to or below the level, and brings it back to or above the level. (⁀)

It is used in the delivery of indirect interrogatives (VIII, p. 13); as, "He did not deny his share in the unhappy transaction′?" "You are not angry, sure′?" (*See* CHAP. VII, *Effect of Emphasis on Other Inflections:—on Waving Slide*, p. 78.)

NOTE.—Even though a sentence contains an indirect interrogative, the voice will fall, if there is a strong emphasis; as, "You are not going\?"

OBSERVATION 1.—In a series of indirect interrogatives, the last and sometimes all but the first, are delivered with the falling slide; as, *Captain.* "Give it here, my honest fellow." *Bowling.* "You will *take* it′?" *Capt.* "To be sure I will." *Bowl.* "And will *smoke* it\?" *Capt.* "That I will." *Bowl.* "And will not think of giving me anything in return for it\."

NOTE.—With the first question you are not quite certain how it will be received. By the answer you are made more sure, still more by the successive answers; *falling* inflections will, therefore, be the proper ones.

OBSERVATION 2.—Many indirect interrogatives may be delivered either with the falling or the waving slide, according to whether the interrogative or declarative predominates in the question, both equally admitting of the little supplementary question understood which seems to characterize and account for this form of interroga-

tive (VIII, NOTE, p. 13); as, "Rosalind is your love's name\ ?" "Yes, just." ("Is it?" understood.) "He would not receive you, then\ ?" ("Did you say?" understood.)

NOTE.—The falling slide should be used if the answer is almost certain; the more doubt, or pretence of doubt, there is, the greater necessity for the waving slide.

OBSERVATION 3.—A circumstance following an indirect interrogative is delivered with the same slide; as, "'Then you never knew the history of the young man?' said the other to him."

GENERAL REMARK.—Exclamatory sentences (VII, p. 12) are subject to all the rules, with their exceptions, which affect their corresponding declarative or interrogative sentences. The exclamation point merely shows that there is emotion, intensity, or abruptness in the sentence. This rule is to be understood merely of inflection: the peculiar emotion to be infused into the several examples is another matter.

EXAMPLES FOR PRACTICE IN THE USE OF THE WAVING SLIDE.

Indirect Interrogatives.

They were gone on your arrival?

Give me that hand of yours to kiss?

You will convey my message?

Surely, sir, I have seen you before?

He went to Europe after you saw him on that occasion?

He admitted the validity of the deed when you produced it?

And the younger said unto his father, Father, give me the portion of goods that falleth to me?

And she said, Truth, Lord, yet the dogs eat of the crumbs which fall from their master's table?

Grant me permission to go there this once?

Mother, let me stay at home with you to-day?

Whence that doubt? exclaimed Morton. You do not suppose the statements entirely unfounded?

Hard state of things that one may believe one's fears, but cannot rely upon one's hopes?

How is this, my father?
You are not angry, sure? what have I done?

Indirect Interrogatives, Series.

My dear, you have some pretty beads there?

Yes, papa.

And you seem to be vastly pleased with them?

Doctor. You are not a glutton, sir?

Patient. God forbid, sir! I'm one of the plainest men living in the west.

Doctor. Then perhaps you are a drunkard?

Doctor. You take a little pudding, then?

Patient. Yes.

Doctor. And afterwards some cheese?

Patient. Yes.

Doctor. You west-country people generally take a glass of Highland whiskey after dinner?

Patient. Yes, we do.

Rosalind. You say, if I bring in your Rosalind, You will bestow her on Orlando here? [*To the Duke.*]

Duke. That would I, had I kingdoms to give with her.

Rosalind. And you say you will have her when I bring her? [*To Orlando.*]

Orlando. That would I, were I of all kingdoms king.

Rosalind. You say you'll marry me, if I be willing? [*To Phebe.*]

Phebe. That would I, should I die the hour after.

Rosalind. You say that you'll have Phebe, if she will? [*To Silvius.*]

Silvius. Though to have her and death were both one thing.

Indirect Interrogatives, Falling or Waving Slide.

Honor hath no skill in surgery, then?

To strike your toe with a tight shoe on, then, rather disturbs your equanimity, my good friend?

A nobleman sleeps here to-night; see that
All is in order in the damask chamber;
Keep up the stove; I will myself to the cellar;
And Madame Idenstein
Shall furnish forth the bed apparel; for
To say the truth, they are marvellous scant of this
Within the palace precincts since his Highness
Left it some dozen years ago; and then,
His Excellency will sup, doubtless?

Exclamatory Sentences.

Declarative.

Our brethren are already in the field!

How pleasing is the prospect!

Woe to those who have spilled this precious blood!

There goes one who belonged to the army of Italy!

The next gale that sweeps from the north may bring to our ears the clash of resounding arms!

My own flesh and blood to rebel!

Illustrious as are your merits, yet far, oh! very far distant be the day when any inscription shall bear your name or any tongue pronounce its eulogy!

Ah! that deceit should steal such gentle shapes,
And with a visor hide deep vice!

O impotent estate of human life,
Where hope and fear maintain eternal strife;
Where fleeting joy does lasting doubt inspire,
And most we question what we most admire!

Strike till the last armed foe expires;
Strike for your altars and your fires;
Strike for the green graves of your sires,
God, and your native land!

O liberty! heaven's choice prerogative!*
True bond of law! thou social soul of property!
Thou breath of reason! life of life itself!
For thee the valiant bled. O sacred liberty!

Definite Interrogative.

Are you mad!

Has it come to this!

I am charged with being an emissary of France: an emissary of France!†

Sell my country's independence to France! and for what?

Gracious God! shall the horrors which surround the informer, the ferocity of his countenance and the terrors of his voice, cast such a wide and appalling influence that none dare approach and save the victim which he marks for ignominy and death!

What! might Rome then have been taken, if these men who were at our gates had not wanted courage for the attempt! Rome taken whilst I was consul!

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* These are all compellatives, and would naturally be given with the bend. If strongly emphasized, and thereby made exclamatory, they should be given with the falling inflection; if close connection is desired, with the rising inflection.

† If read as simple declaratives, the falling slide should be used in both clauses. If the last clause is given as a definite interrogative, it should rise. ("You don't mean to say an emissary of France, do you?"); if as an exclamation, it should fall, unless intenser emotion is to be expressed, when the rising slide should be used.

Mr. H. And why were they overworked, pray?

Stew. To carry water, sir.

Mr. H. To carry water! And what were they carrying water for?

Stew. Sure, sir, to put out the fire.

Mr. H. Fire! What fire?

Stew. Oh, sir, your father's house is burned down to the ground.

Mr. H. My father's house burned down! And how came it set on fire?

Stew. I think, sir, it must have been the torches.

Mr. H. Torches! What torches?

Stew. At your mother's funeral.

Mr. H. My mother dead!

> Look upon my boy as though I guessed it;
> Guessed the trial thou would'st have me make;
> Guessed it instinctively!

Indefinite Interrogative.

How wretched the condition of that infatuated man!

How different would our lot have been this day, both as men and citizens, had the Revolution failed of success?

How precious must that liberty be, which could prompt a great people to suffer their native prince to wander in exile; which could move them to resist every attempt to replace him on the throne!

> What landscapes I read in the primrose's looks,
> And what pictures of pebbled and minnowy brooks,
> In the vetches that tangled their shore!
>
> Who ever thought,
> In such a homely piece of stuff, to see
> The mighty senate's tool!

But oh! how altered was its sprightlier tone,
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew,
Blew an inspiring air, that dell and thicket rung!

What affections the violet awakes!
What loved little islands, twice seen in their lakes,
Can the wild water-lily restore!

Indirect Interrogative.

Surely they were indignant at this treatment: surely the air rings with reproaches upon a man who has thus made them stake their reputation upon a falsehood, and then gives them little less than the lie direct to their assertions!

You would not have me make a trial of my skill upon my child!

Sure they lie
That say thou cam'st a secret spy!

Thou wear a lion's hide! doff it for shame,
And hang a calf-skin on those recreant limbs!

We undertook to mediate for the queen.
To mediate for the queen?—You undertook?—
Wherein concerned it you?

CHAPTER VII.

COMBINED INFLECTIONS—THE WAVE OF EMPHASIS.

Emphasis is an inflection used in the delivery of a word or words, to discriminate the idea it contains from all related ideas, expressed or understood.

NOTE.—Just as when walking on a plain, if you come to a *hill*, it arrests your attention, so when the voice is lifted on an emphatic word, attention is called to the latter.

To illustrate: "The animal you see is a *horse*." In this sentence, *horse* is emphasized to exclude the idea of any other animal; that is, it is not a cow or a dog. "It is a *bay* horse;" that is, it is not a *black* or a *gray* horse, etc.

NOTE.—To tell whether to discriminate or not the pupil may ask questions. This will generally show whether a simple statement is required in answer or an affirmative against a negative (expressed or implied); as, "Is that Mr. Smith?" "Yes, it is Mr. Smith" (simple statement). "Is that Mr. *Smith?*" "No, it is Mr. *Brown*" (discrimination). Mere enumeration requires no emphasis; as, "Do you see anything over there?" "Yes, I see a horse, a carriage, a dog, etc." But, "Do you see that *woodpile?*" "No, it isn't a *woodpile*, it is a *haystack*."

As already implied, this discrimination is sometimes openly expressed, in which case the relation is sufficiently plain; for example, "He is the propitiation for our sins; not for ours *only*, but also for the sins of the *whole world*." "The fault, dear Brutus, is not in our *stars*, but in *ourselves*, that we are underlings." "You were paid to *fight* against Alexander, not to *rail* at him."

But the same affirmation, as against an implied negative, may be detected in every case of emphasis. For instance, "Hence! (not linger *here*) home! (not loiter about the *streets*) you idle creatures! Get you home!" "Whose is this image and superscription? They say unto him, *Cæsar's*." (Not somebody's else.) *Petruchio.* "I say it is the *moon* that shines so bright." (Not the *sun*.) *Katharine.* "I know it is the *sun* that shines so bright." (Not the *moon*.)

OBSERVATION 1.—The enforcing function of emphasis is less important than the discriminating function. The latter is essential. There can be no true emphasis without it. Hence emphasis is here treated as inflection, not stress. Stress, that is to say, mere force of utterance, is not true emphasis,—a principle, the disregard of which on the stage, the platform, and the pulpit, has given rise to the prevalent vice of yelling and mouthing false inflections and substituting indiscriminate noise for the intelligent and delicate distinctions which could be conveyed by genuine emphasis. The best cure, or beginning of cure, for such abuse is the view here taken of the emphatic waves of inflection. Stress and retarded rate are not essential to emphasis, though they naturally accompany it. The discriminating office is in the emphatic wave exclusively; which, indeed, itself implies an increase of stress and a retardation of time, both intensified by the instinctive desire of the speaker to distinguish by every means the important word. The inquirer may easily assure himself by experiment that a word can be emphasized by inflection without increase of stress, while no access of force can emphasize, in the absence of the discriminating inflection.

OBSERVATION 2.—The emphatic word may be louder, may be slower than the rest of the sentence, but this is not essential. That which *makes* the emphasis is (critically, technically speaking) *inflection.*

OBSERVATION 3.—Pupils are often puzzled by feeling that the voice goes *up* even when the rule is to *turn* down. This is because the voice *does* go up (if the inflection is given correctly) *before* it turns down.

The waving inflection of emphasis culminates on a syllable of the emphatic word, and is limited in extent to the division of sense to which that word belongs. In character it is like the waving slide; but its office is different.

Emphasis thus falling on a syllable may change the seat of accent; as, "I did not *as*cend, I *de*scended." But this is only when a syllable is to be discriminated. Ordinarily the emphasis culminates on the normally accented syllable of the emphatic word.

As it is the office of emphasis to discriminate the idea contained in a certain word from all other ideas related to it, it follows that this discrimination, once made, need not (as a general rule) be repeated. The succeeding sentence or clause presents an advanced thought, which, in its turn, needs discrimination; and we are led to the principle, that the emphasis must fall upon the word that contains the *new idea*: hence;

Emphasis must not be repeated on the same word or idea occurring in the same connection.

To illustrate: in the sentence, "The Queen of the South came from the uttermost parts of the earth to hear the wisdom of *Solomon*, and, behold, a *greater* than Solomon is here,"—it would be a fault to emphasize the word "Solomon" a second time: in the last clause a new idea is introduced in the word "greater," which takes the emphasis.

To this rule there are several exceptions. Thus:—

(1) When the emphatic word is repeated, for the purpose of making it more emphatic, the emphasis is repeated, but generally distinguished by a higher or lower emphatic wave; as, "They tell *us* to be moderate; but *they*, THEY are to revel in profusion." "*Arm!* ARM! it *is*—it IS the cannon's opening roar!"

(2) Sometimes emphasis is repeated for the purpose of increasing its force by mere reiteration; as, "I should say *sincerity*, a deep, great, genuine *sincerity*, is the first characteristic of all men any way heroic."

NOTE.—*a*. Stating a thing over again in exactly the same tone and pitch, stamps it on the mind. When the same wave is repeated with exactly the same vocal effect, it implies in the speaker calm power, perfect self-control. But if a mother should say to her boy, "Now if you do that again I shall *whip* you!" then on a still higher emphatic wave, "Mind, I shall *whip* you!" this would show excitement, passion, but not real power.

b There should be a pause before the second emphasis, to draw attention particularly to the thought.

(3) Sometimes the repeated word is used in a new sense, and actually requires a discriminating emphasis; as, "A fool with *judges*, among fools, a *judge*."

(4) Emphasis, like any other inflection, may be repeated to indicate apposition of words or phrases; that is, the terms in apposition receive similar inflections; as, "A hoop of *gold*, a paltry *ring!*"

(5) Cumulative emphasis (the form in which the discriminating function is least, and the enforcing function greatest) involves repetition; as, "I tell you, *I—will—not—do—it.*"

The wave of emphasis, in declarative or declarative exclamatory sentences, begins at the first pause* preceding the emphatic word, and extends to the first pause succeeding it, unless another emphasis intervene; in which case the new emphasis follows the same law, and the process continues until a pause, either of perfect or imperfect sense, is reached; as, "The Americans may become faithful *friends* of the English, but *subjects*, *never*."

In illustrating this example, let the following diagrams represent the three emphatic waves:—

The first, beginning with the sentence, gradually rises to the emphatic word "friends": here it culminates, and descends to the first pause, at the word "English",

* "Pause," in this connection, is to be considered quite independently of *punctuation*.

where it turns upward, coinciding with the *bend* (which is due at that point). The second follows the same process, though more briefly, with the words "but subjects". The third is developed entirely on the single word "never", turning downward, however, partly to give greater intensity to the emphasis (*b*, p. 74), and partly to coincide with the perfect close (*a*, p. 74). The different degrees of eminence in these different waves will also be remarked; the rise of the sweep being less and less unto the end.

As instances of the intervention of a second emphasis between the emphatic word and the succeeding pause, take the threat of Cassius to Brutus, and the retort of the latter, in Shakespeare's "Julius Cæsar":—

higher
1 2
"I *may* do that I shall be *sorry* for."

lower
1 2
"You *have* done that you *should* be sorry for."

NOTE.—Let the pupil here practice the wave, first suppressing the second emphasis, and afterwards supplying it.

OBSERVATION 1.—It follows from this limitation of the wave of emphasis, that when the emphatic word is very near the pause, preceding or succeeding, the adjacent portion of the wave will be very short,* sometimes so much so, that its waving character will be scarcely perceptible; as, "*Other* misfortunes may be borne, or their effects overcome." "Though he will not rise and give him because he is his *friend*, yet, because of his *importunity*, he will rise and give him as many as he needeth."

OBSERVATION 2.—When the emphatic word is immediately preceded and followed by a pause, the wave is developed on that word alone; as, "*Necessity'* is the mother of invention." "*War'* is the law of violence; *peace'*, the law of love." "*Still*, it may be well for some proud men to remember," etc.

* If the pupil doubts whether an emphatic word has the curved form, because the curve is very *short*, let him *drawl* it out, and he will find that it makes a sweep.

OBSERVATION 3.—The subject, especially when it consists of a single word in the beginning of a sentence, should, as a rule, be separated from its verb by a slight pause.

To this rule there are several exceptions. Thus:—

(1) When the emphasis falls on the last, or nearly the last, word of the division, followed by a circumstance, the wave is developed on the circumstance, notwithstanding the pause; as, "But *youth*, sir, is not my only crime." "*Wait*, gushing life, oh, wait my love's return!" "Had you been placed in similar circumstances, you would have felt it *too*, perhaps." When one or more circumstances *precede* the emphasis, the wave includes them, notwithstanding the punctuation; as, "It is then, Sir, upon the *principle* of this measure—that we are at issue."

(2) In sentences having correlative parts, with the logical order of the parts reversed, when the last, or nearly the last, word of the first part is emphasized, the wave is developed on both parts, notwithstanding the pause;* as,

> "No sleep till *morn*, when youth and pleasure meet,
> To chase the glowing hours with flying feet."

(3) The emphatic wave is sometimes arrested at its culminating point, and developed in the falling slide. This occurs in the following cases:—

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* Prof. Raymond was not sure that this rule applies in *every* case. He told the class that the following statement is probably correct:—

"If the reversion of parts obliterates the rhetorical pause, the rule will apply, but not if the pause is retained.

The rule applies in the two following examples:—

Logical order,—'If I go to-morrow, you can go.'

Logical order reversed,—'You can go if I go to-morrow.'

The rule does not apply in the two following examples:—

Logical order,—'Though a professed Catholic, he imprisoned the pope.'

Logical order reversed,—He imprisoned the pope, though a professed Catholic.'"—B. C.

a. When the emphasis falls upon a word at or just preceding partial or perfect close; as, "Delicacy leans more to *feeling;* correctness, more to reason and *judgment.*" "If the gentleman *provoke* war, he shall *have* war." "In this respect, sir, I have a great *advantage* over the honorable gentleman."

b. When the emphasis is very strong (so strong that it carries down with it all that follows); as, "It is not *true* that he played the traitor to his country in the hour of trial." "I say it is the *moon* that shines so bright."

c. When the emphatic word represents an object used in illustration or comparison, with *like*, *as*, and other similar words; as, "Charity, like the *sun*, brightens every object on which it shines." "She sat, like *patience on a monument*, smiling at grief."

d. When the emphatic word is preceded by an intensive particle, expressed or understood; as, "Though they lost the esteem of the world, though their nearest and dearest relatives forsook them, nay, though even the sanctity of *life* was invaded, yet they held to their faith unshaken." "If they had wealth, if they had [even] a *competency*, many think they could be happy."

e. When the emphatic word is the last of a series; as,

> "Tell thou the silent sky,
> And tell the stars, and tell yon rising *sun*,
> Earth, with her thousand voices, praises God."

NOTE.—For purposes of marking, the usual underscoring of the emphatic word is sufficient to show the culmination of the wave, while the acute or grave accent at the end will indicate its limit, and its upward or downward development.

CONCENTRATION OF EMPHASIS.

One of the most common faults in reading is the multiplication of emphasis. As the office of this inflec-

tion is to discriminate, it follows, that the more words there are that receive this mark, the *less* discrimination there will be; and we are driven to the paradoxical conclusion that a sentence over-emphasized to make it strong must be thereby weakened. Not every word to which this distinction belongs in theory should receive it in practice. It will be found to conduce both to strength and euphony to confine the emphasis to as few words as possible in the sentence—if it may be, even to a *single* word.

NOTE.—Even if there are other emphases in the sentence, the *strong* emphasis can almost always be concentrated upon one word.

Among the expedients by which this end may be attained are the following:—

(1) In a series (XIV, p. 15) consisting of two or more words or phrases connected together, and equally emphatic in theory, the emphasis is deferred till the last; as, "When or *where* I saw it, I am unable to say." "Its tidings, whether of peace or woe, are the same to the poor, the ignorant, and the *weak*, as to the rich, the wise, and the *powerful*."

(2) When the emphatic word has a direct bearing on an expression immediately following, the emphasis is carried forward to some point in that expression.

Such an expression may be:—

a. An inseparable adjunct (IV, p. 11; VI, NOTE, p. 12); as, "The highest art of the mind is to possess itself with tranquility in danger." The emphasis is theoretically on "tranquility," but is deferred to "danger," because of the close connection.

b. A restrictive clause (VI, p. 12)*; as, "He who loves

* It does not matter very much *which* word in a restrictive clause is emphasized; it should be the one that contains the special idea.

the bristle of *bayonets* only sees in their glitter what beforehand he felt in his heart." "A man eager to *learn* will apply himself to study." "Poets are by no means wingless angels, fed with ambrosia plucked from *Olympus*, or manna rained down from *heaven*."

c. The latter part of an extended logical subject (III, p. 11); as, "To mourn deeply for the death of *another* loosens from myself the petty desire of life."

The increase of force and melody by the deferring of emphasis, is further illustrated in the treatment of complicated *antithesis*.

We have observed that all emphasis implies contrast of assertion with negation; but sometimes one emphasis is contrasted with another. This occurs in the rhetorical figure called *antithesis* (XV, p. 15), from which this species of emphasis derives its name.

Sometimes this contrast lies between single terms; as, "We must take heed not only to what we *say*, but to what we *do*."

Sometimes two sets of contrasted terms are involved; as, "*Without* were *fightings*, *within* were *fears*."

Sometimes the contrast is triple, and even quadruple. The following is an example of the former:—

> "*He raised* a *mortal* to the *skies;*
> *She drew* an *angel down*."

To mark all these contrasts with the voice would produce a rude and jerky effect. This may be avoided by suppressing some of the earlier emphases, or rather by deferring them until they are retrospectively suggested by the words emphasized in the latter portion of the sentence. For example:—

"Persecution is not *wrong* because it is *cruel*, but *cruel* because it is *wrong*." If we defer the emphasis which

theoretically falls upon the word "wrong" in the first member, we relieve the sentence in point of euphony; and we recover the emphasis again when it is inferentially suggested by the corresponding words in the second member. Again:—

"*Weeping thou* sat'st while all *around* thee *smilcd*."

The same ends are attained by deferring the emphasis on "thou" in the first part. Once more:—

"The difference between a madman and a fool is that the *former* reasons *justly* from *false* data, and the *latter erroneously* from *just* data." Defer the emphasis on "former" and "justly."

NOTE.—*a*. Both parts of a contrast should not be suppressed.

b. The first member is the one to be suppressed.

c. Rarely more than three members should be emphasized.

d. If there are three antitheses, the emphasis should come generally on the last of each set.

EFFECT OF EMPHASIS ON OTHER INFLECTIONS.

It may be generally remarked that the influence of a strong emphasis is supreme in the sentence. It dominates all other inflections, and subordinates all rules to its imperative demands, even the rule of accent; as, "He must *in*crease, but I must *de*crease."

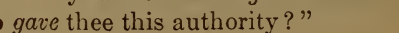
The following are some of the specific modifications which it causes:—

(1) Of the bend:—

When emphasis occurs on a word, or just before a word, which should be delivered with the bend, that inflection coincides with the upward turn of the emphatic wave; as, "Though *deep*′, yet *clear*\'."

"Rather *be* good′ than *seem* to be\'." (⁀ , ⁀\.)

(2) Of the rising slide:—

The effect of emphasis on the rising slide is to create a slight dip in the general direction of the voice; as, "Believe ye that I am *able* to do this?" ()

(3) Of the falling slide:—

Emphasis interrupts the falling slide by a momentary rise, which is followed by a continuation of the descent to the close, unless another emphasis intervene; as, "Who *touched* me?" "By what *authority* doest thou these things; or who *gave* thee this authority?"

(4) Of the waving slide:—

This inflection, which is used in indirect interrogatives, is the same in vocal effect as the wave of emphasis: it culminates on the accented syllable of the emphatic word, and is limited to the division of sense in which that word is comprised; as, "You *saw* him after the event occurred′?"

(5) Of the closes:—

When emphasis coincides with the partial or the perfect close, or occurs upon a word just preceding them, the wave is converted into a falling slide; as, "Nor is he willing to stop *there*\." "Art may *diminish*′, but cannot *remove* the difficulty\."

Examples for Practice in the Use of the Wave of Emphasis.

The New Idea.

This fellow doth not cast out devils, but by Beelzebub, the prince of devils.

To die;—to sleep;—
To sleep! perchance to dream!—Ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause.

Portia. A quarrel, ho, already? What's the matter?
Gratiano. About a hoop of gold, a paltry ring
That she did give me. . . .
Portia. You were to blame, I must be plain with you.
I gave my love a ring, etc. . . .
Bassanio. Why, I were best to cut my left hand off
And swear I lost the ring defending it. [*Aside.*]
Gratiano. My lord Bassanio gave his ring away
Unto the judge, etc. . . .
Portia. What ring gave you, my lord?
. . . I will ne'er come in your bed
Until I see the ring.

. . . . . .

Bassanio. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
Where nought would be accepted but the ring,
You would abate the strength of your displeasure.

Emphasis repeated, to Intensify.

We must fight! I repeat it, sir, we must fight!

Jesus therefore said unto them, "Whom seek ye?" They answered him, "Jesus of Nazareth." . . . Then asked he them again, "Whom seek ye?" And they said, "Jesus of Nazareth."

"He my master! He my master!" he continued in louder tones, with his finger still pointed, and retreating backward, while his air and manner indicated the intensest abhorrence. "He my master!" he a third time

cried, raising his voice to a higher key, while he retreated backward to the very lobby.

O the grave! the grave! it buries every error, covers every defect, extinguishes every resentment.

Hold! hold! you wound me!

So much the worse—'tis lost! 'tis lost!—Heaven is to me the severest part of hell.

Blow, blow, thou winter wind!

Freeze, freeze, thou bitter sky!

Arm! way for remorse! arm! arm!
Free way for vengeance!

Down, slave! before the governor.
Down, down! and beg for mercy.

Hand and voice,
Awake! awake! and thou, my heart.
Awake!

Come back, come back, Horatius!
Loud cried the Fathers, all;
Back, Lartius! back, Herminius!
Back, ere the ruin fall!

O Swedes! Swedes!
Are ye men, and will ye suffer this?

Perjury, perjury, in the highest degree,
Murder, stern murder, in the direst degree,
Throng to the bar, crying all, *Guilty! guilty!*

Mere Reiteration.

Newton was a Christian! Newton, whose mind burst forth from the fetters cast by nature upon our finite conceptions; Newton, whose science was truth, and the foundation of whose knowledge of it was philosophy; Newton, who carried the line and rule to the

utmost barriers of creation, and explored the principles by which, no doubt, all created matter is held together and exists.

If a man were present now at the field of slaughter, and were to inquire for what they were fighting, "Fighting!" would be the answer; "they are not fighting; they are pausing." Why is that man expiring? why is that other writhing with agony? what means this implacable fury? The answer must be, "You are quite wrong, sir; you deceive yourself: they are not fighting; do not disturb them; they are merely pausing! This man is not expiring with agony; that man is not dead; he is only pausing."

It is this accursed American war that has led us, step by step, into all our present misfortunes and national disgraces. What was the cause of our wasting forty millions of money, and sixty thousand lives? The American war! What was it that produced the French rescript, and a French war? The American war! What was it that produced the Spanish manifesto, and the Spanish war? The American war! What was it that armed forty thousand men in Ireland with the arguments carried on the points of forty thousand bayonets? The American war! For what are we about to incur an additional debt of twelve or fourteen millions? This accursed, cruel, diabolical American war!

What was it, fellow-citizens, which gave to our Lafayette his spotless fame? The love of liberty. What has consecrated his memory in the hearts of good men? The love of liberty. What nerved his youthful arm with strength, and inspired him, in the morning of his days, with sagacity and counsel? The living love of liberty.

Emphatic Wave, its Limitations.

You wronged yourself, to write in such a case.

You have done that you should be sorry for. [In this and the three following examples, note the intervention of another emphasis between the emphatic word and the pause.]

And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?

The good man loves himself too well to lose an estate by gaming, and his neighbor too well to win one.

Matches and overmatches! Those terms are more applicable elsewhere than here, and fitter for other assemblies than this.

When I took occasion, Mr. President, ten days ago, to throw out some ideas with respect to the policy of the government in relation to the public lands, nothing certainly could have been further from my thoughts, than that I should be compelled to throw myself again upon the indulgence of the Senate.

No! I'm surprised at that;
Where I come from, it is the common chat.

And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?

Blaze, with your serried columns!
I will not bend the knee!

Emphasis with Falling Slide; at, or just preceding, Partial or Perfect Close.

Philosophy makes us wiser, Christianity makes us better, men.

Christians have cast away the spirit, in settling the precise dignity, of their Master.

Every country where man is struggling to recover his birthright, has lost a benefactor, a patron, in Lafayette.

Force decided all things.

The value of the graphic art consists in its being a medium for the acquisition of knowledge, and for the communication of it.

When the chief priests and Pharisees had heard his parables, they perceived that he spake of them.

Sprung from a line of kings, a throne is my natural seat; but I strive, too, that it shall be, while I sit upon it, an honored, unpolluted seat.

A fisher's joy is to destroy—thine office is to save.

Yes, Cassius! and from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Strong Emphasis, Falling Slide.

Which now of these three, thinkest thou, was neighbor unto him that fell among thieves?

Infected be the air whereon they ride!

Accursed be the tongue that tells me so!

Discord, discord is the ruin of this city! The eternal disputes between the senate and the people are the sole cause of our misfortunes.

But I hear it rung continually in my ears, "The preamble! What will become of the preamble, if you repeal this tax?"

Thou shalt live so beset, so hemmed in, so watched, by the vigilant guards I have placed around thee, that thou shalt not stir a foot against the republic without

my knowledge. There shall be eyes to detect thy slightest movement, and ears to catch thy wariest whisper. Thou shalt be seen and heard when thou dost not dream of a witness near.

Then, patriotism is eloquent: then, self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object,—this, this is eloquence; or rather, it is something greater and higher than all eloquence: it is action, noble, sublime, god-like action.

Have the walls ears? Great Jove! I wish they had;
And tongues too, to bear witness to my oath
And tell it to all Rome.

Hear me, bold heart! the whole gross blood of Rome
Could not atone my wrongs!

And if thou said'st I am not peer
To any lord in Scotland here.
Lowland or Highland, far or near,
Lord Angus, thou hast lied.

Emphasis, Denoting Comparison.

Man cometh forth as a flower, and is cut down.

Milton was, like Dante, a statesman and a lover; and, like Dante, he had been unfortunate in ambition and in love.

But whereunto shall I liken this generation? It is like unto children sitting in the markets, and calling unto their fellows.

He that prays to God with an angry, that is, with a troubled and discomposed spirit, is like him that retires

into a battle to meditate, and sets up his closet in the outquarters of an army, and chooses a frontier garrison to be wise in.

All of them shall wax old like a garment; as a vesture shalt thou change them, and they shall be changed.

The appearance of them is as the appearance of horses; and as horsemen, so shall they run. Like the noise of chariots on the tops of mountains shall they leap, like the noise of a flame of fire that devoureth the stubble, as a strong people set in battle array.

'Tis heaven's commanding trumpet long and loud,
Like Sinai's thunder pealing from the cloud.

So the struck eagle stretched upon the plain,
No more through rolling clouds to soar again,
Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart.

Emphasis, Preceded by Intensive Particle.

It is an impression which we cannot rid ourselves of if we would, when sitting by the body of a friend, that he has still a consciousness of our presence.

Even after the whole trial had ended, Sir Francis proclaimed aloud to his constituents that all the ministers ought to be hanged.

Even if the country itself should suffer, he declared that his feelings as a patriot must give way to his professional obligations.

Though he slay me, yet will I trust in him.

Though hand join in hand, yet shall not the wicked go unpunished.

Though I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood.

Though homely be his garb, though coarse his fare,
And though he live unnoticed by the crowd;
Still, spite of fashion's fools, the honest man
Is yet the highest noble of the land!

Though you untie the winds, and let them fight
Against the churches; though the yeasty waves
Confound and swallow navigation up;
Though bladed corn be lodged, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations, though the treasure
Of Nature's germens tumble all together
Even till destruction sicken, answer me.

Had it pleased heaven
To try me with affliction; had they rained
All kinds of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some part of my soul
A drop of patience.

Concentration of Emphasis.

Series, Emphasis Deferred.

Property, character, reputation, everything was sacrificed.

Toils, sufferings, wounds, and death, was the price of our liberty.

His hopes, his happiness, his life, hung upon the words that fell from those lips.

While the Union lasts, we have high, exciting, gratifying prospects spread out before us.

Their own cares, their own labors, their own counsels, their own blood, contrived all, achieved all, bore all, sealed all.

Joy, grief, fear, anger, pity, scorn, hate, jealousy, and love, stamp assumed distinction upon the player.

Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscription, nor neglect, had power to disturb his sedate and majestic patience.

The verdant lawn, the shady grove, the variegated landscape, the boundless ocean and the starry firmament, all tend to inspire us with the love of nature and of nature's God.

I told him, I warned him, I advised him, I implored him to act with you, near you, through you, under you.

Charity beareth all things, believeth all things, hopeth all things, endureth all things.

The greatest, wisest, meanest of mankind.

Then will I doom thee, when no man is to be found, so lost to reason, so depraved, so like thyself, that he will not admit the sentence was deserved.

Proceed, plot, conspire, as thou wilt; there is nothing thou canst contrive, propose, attempt, which I shall not promptly be made aware of.

For I am persuaded that neither death nor life, nor angels, nor principalities nor powers, nor things present nor things to come, nor height nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

Days, months, years, and ages shall circle away,
And still the vast waters above thee shall roll.

Love, transport, madness, anger, scorn, despair,
And all the passions, all the soul is there.

The tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear
Of agony, are thine.

Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once despatched.

Restrictive Expressions; Adjuncts.

The loss of reputation for good management, is, in this case, to be traced to a little circumstance.

If he were learning to play on the flute for public exhibition, what hours and days would he spend in giving facility to his fingers, and attaining the power of the sweetest and most impressive execution.

The evil that men do lives after them;
The good is oft interred with their bones.

I've had wrongs
To stir a fever in the blood of age.

A violet by a mossy stone,
Half hidden from the eye;
Fair as a star, when only one
Is shining in the sky.

Then saw in death his eyelids close,
Calmly as to a night's repose,
Like flowers at set of sun.

Restrictive Relative Clauses.

The love that survives the tomb is one of the noblest attributes of the soul.

Genius is not a faculty of the mind separate from all the rest.

Every good man must love the country in which he was born.

A government directing itself resolutely and steadily to the general good, becomes a minister of virtue.

The day we celebrate is one of the proudest in our national history.

The Lydians, the Persians, and the Arabians, that wished to leave the army, are at liberty to do so.

We call thee Lord of Day, and thou dost give
To earth the fire that animates her crust,
And wakens all the forms that move and live.

They also serve, who only stand and wait.

The glorious angel who was keeping
The gates of light beheld her weeping.

Year after year beheld the silent toil
That spread his lustrous coil.

O blows that smite! O hurts that pierce
This shrinking heart of mine!
What are ye but the Master's tools,
Forming a work divine?

O hope that crumbles at my feet!
O joy that mocks and flies!
What are ye but the clogs that bind
My spirit from the skies?

He woke to die midst flame and smoke,
And shout, and groan, and sabre-stroke,
And death-shots falling thick and fast
Like forest pines before the blast,
Or lightnings from the mountain cloud.

Extended Logical Subject.

The success with which Rousseau passed, coarse and selfish as he was, for a man of deep and tender feeling, appears to have been a signal for a procession of writers* to withdraw the public attention from their own transgressions.

That the memories of those most justly venerable and dear should throng round us with a new vitality, as life's evening draws on, is scarcely reconcilable with the sup-

* As Rousseau was a famous writer, the emphasis falls on "procession," not on its adjunct, "of writers."

position that the spirits of which such remembrances are the most precious possession is itself on the point of expiring forever.

The miracles that Moses performed may have convinced Pharaoh, but, at first, they humbled not his pride.

He who stands on etiquette, merely shows his own littleness.

To become conversant with a single department of literature only, has a tendency to make our views narrow, and our impressions incorrect.

Thy ambition,
Thou scarlet sin, robbed this bewailing land
Of noble Buckingham, my father-in-law;
The heads of all thy brother cardinals,
With thee and all thy best parts bound together,
Weighed not a hair of his.

Where simply to feel that we breathe, that we live,
Is worth the best joys that life elsewhere can give.

Complicated Antithesis.

The wise shall inherit glory; but shame shall be the portion of fools.

When reason is against man, he will be against reason.

Words are the counters of wise men, and the money of fools.

I do not live that I may eat; I eat that I may live.

Business sweetens pleasure, as labor sweetens rest.

On the one side, all was alacrity and courage; on the other, all was timidity and indecision.

The wise man is happy when he gains his own approbation; the fool, when he gains the applause of others.

I that denied thee gold, will give my heart.

A good man loves himself too well to lose an estate by gaming; and his neighbor too well to win one.

Cass. I may do that I shall be sorry for.
Brut. You have done that you should be sorry for.

Oh, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.

CHAPTER VIII.

GRADED VARIATIONS OF PITCH.

Hitherto we have been treating of inflections; that is to say, such variations of the voice upon the scale as consist of concrete slides, and bends which mark pauses, and begin and end upon a single word. But the subject of MELODY IN SPEECH cannot be completely presented without referring to another class of variations in pitch according to which the voice ascends or descends *by grades*, consisting of clauses, sometimes words and sometimes entire sentences; and that without reference to the inflections which may more intimately belong to them.

Such variations occur in the following instances:—

1. The voice rises by grades:—

a. When the succession of clauses or sentences implies an increasing interest of any sort; as, "All that I have, all that I am, and all that I hope, in this life, I am now ready here to stake upon it."

"Awake, Sir King, the gates unspar!
Rise up, and ride both fast and far!
The sea flows over bolt and bar!"

OBSERVATION.—If the emotion gains in *excitement*, the voice rises, if in *force*, it descends, in pitch. Change of pitch from medium to higher and higher, or to lower and lower, always shows a change in the feeling of the speaker, either greater *intensity* or greater *force*.

b. In passages of solemnity and sublimity, apostrophes to the Deity (as in the opening sentences of prayers), to mountains and other grand objects, earnest oratorical appeals, etc.; as, "Lord, thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God."

"O thou Eternal One! whose presence bright
All space doth occupy, all motion guide,
Unchanged through time's all-devastating flight,
Thou only God! There is no God beside."

NOTE.—In the above quatrain, and in passages of similar type, the clauses rise successively in pitch about half a semitone* (the ascent being on the last word in each clause, which gives the pitch for the one succeeding), until a natural climax is reached, when the descent begins, and continues to the close. Following is an imperfect representation of the process by typographical arrangement:—

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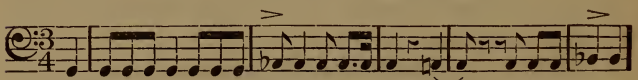
* Gardiner, in his "Music of Nature," gives us a vivid description of the opening sentence of a prayer by the Rev. Edward Irving, the celebrated Scotch divine: "His voice is that of a sonorous basso; in manner he is slow and reverential. His prayer, commencing with the words,—



Almighty and most merciful Father; in whom we live, move, and have our being,

reminded me of that slow and solemn strain of deep holding notes, gradually ascending, which describes the rising of the moon in Haydn's 'Creation.'"

bright
O thou Eternal One! whose presence
guide;
All space doth occupy, all motion
flight;
Unchanged through time's all-devastating
only
Thou
God! no God
There is
beside.

2. The voice descends by grades:—

a. After such a climax of an ascending series as is described in the foregoing rule; as,

"The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this unsubstantial pageant, faded,—
Leave not a rack behind."

NOTE.—The first part of the passage rises, the second part (beginning with "shall dissolve") descends in pitch.

b. When climax is to be made by lowering the tone; as, "What! to attribute the sacred sanction of God and Nature to the massacres of the Indian scalping-knife!—to the cannibal, torturing, murdering, devouring, drinking the blood of his mangled victims!"

c. When anything in the sentiment expressed requires a descending tone; as,

"And didst thou visit him no more?
Thou didst, thou didst, my daughter dear;
The waters laid thee at his door
Ere yet the early dawn was clear.
Thy pretty bairns in fast embrace,
The lifted sun shone on thy face,
Down drifted to thy dwelling-place."

d. In parentheses, to indicate that the parenthetic clause is not a necessary part of the sentence; as,

"If there's a power above us
(And that there is all Nature cries aloud
Through all her works), he must delight in virtue."

NOTE.—That part of the sentence which precedes the parenthesis, should be a little stronger in tone to suggest the difference between it and the parenthesis.

To this rule there is one exception. Thus:—

Sometimes, under the influence of emotion, the parenthesis is given on a higher level; as,

"And more I tell thee, haughty peer,
Ev'n in thy pitch of pride:
Here in thy hold, thy vassals near—
(Nay, never look upon your lord,
And lay your hand upon your sword!)
I tell thee, thou'rt defied."

OBSERVATION.—This depression of the pitch, in a degree somewhat less decided, is used also in subordinate clauses, and phrases of circumstance or description, thrown in between the parts of the leading clauses to qualify the assertion. These, though set off by commas only, are really parenthetic in their character, and should be distinguished from the leading member more or less according to the degree of interruption they occasion to the construction and flow of the sentence; as, "I have known few authors, and many instances have fallen in my way, who did not read their own compositions exactly as they would those of another." Here the clause "and many instances have fallen in my way," is connected with what precedes, not in construction, but by a shade of thought—out of the many I have known, there were but few, etc.

EXAMPLES FOR PRACTICE IN THE USE OF PITCH.

Graded Rise, Increasing Interest.

Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the

government! I defy their whole phalanx! Let them come forth! I tell the ministers I will neither give them quarter, nor take it!

We bid you welcome to this pleasant land of the fathers. We bid you welcome to the healthful skies and the verdant fields of New England. We greet your accession to the great inheritance which we have enjoyed. We welcome you to the blessings of good government and religious liberty.

I would invoke those who fill the seats of justice, and all who minister at her altar, that they execute the wholesome and necessary severity of the law. I invoke the ministers of our religion, that they proclaim its denunciation of these crimes, and add its solemn sanctions to the authority of human laws. If the pulpit be silent, whenever or wherever there may be a sinner, bloody with this guilt, within the hearing of its voice, the pulpit is false to its trust.

I see the smoke of the furnaces where manacles and fetters are still forged for human limbs. I see the visages of those who by stealth and at midnight labor in this work of hell, foul and dark, as may become the artificers of such instruments of misery and torture.

Are they Hebrews? So am I. Are they Israelites? So am I. Are they of the seed of Abraham? So am I. Are they ministers of Christ? (I speak as one beside himself) I more.

Up drawbridge, grooms! What warder, ho!
Let the portcullis fall!

Call the watch! call the watch!
"Ho! the starboard watch ahoy!"

Forward, the light brigade!
Charge for the guns!

So light to the croup the fair lady he swung,
So light to the saddle before her he sprung.

Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain.

But here I stand and scoff you! here I fling
Hatred and full defiance in your face!

If it be Arthur— Ho! what, ho!
Up spear! out arrow! Bend the bow!
Forth after Arthur, on the foe!

Now fall on the foe like a tempest of flame!
Strike down the false banner whose triumph were shame!
Strike, strike for the true flag, for freedom and fame!

"To arms! to arms! to arms!" they cry;
"Grasp the shield and draw the sword;
Lead us to Philippi's lord;
Let us conquer him or die!"

"The olde sea-wall (he cried) is downe;
The rising tide comes on apace,
And boats adrift in yonder towne
Go sailing uppe the market-place."

The wind, one morning, sprang up from sleep,
Saying, "Now for a frolic! now for a leap!
Now for a madcap, galloping chase!
I'll make a commotion in every place!"

I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirits, and upon this charge,
Cry,—Heaven for Harry! England! and St. George!

Pull, pull in your lassos, and bridle to steed,
And speed, if ever for life you would speed;
And ride for your lives, for your lives you must ride,
For the plain is aflame, the prairie on fire.

And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war.

O ye loud waves! and O ye forests high!
And O ye clouds that far above me soared!
Thou rising sun! thou blue rejoicing sky!
Yea, every thing that is, and will be free!
Bear witness for me, whereso'er ye be,
With what deep worship I have still adored
The spirit of divinest liberty!

Io, they come, they come,
Garlands for every shrine,
Strike lyres to greet them home,
Bring roses, pour ye wine!

Swell, swell the Dorian flute
Through the blue triumphal sky,
Let the cithern's tone salute
The sons of victory!

She starts,—she moves,—she seems to feel
The thrill of life along her keel,
And spurning with her foot the ground,
With one exulting, joyous bound,
She leaps into the Ocean's arms.

Graded Rise, Solemnity and Sublimity.

There was silence, and I heard a voice saying, Shall mortal man be more just than God? Shall a man be more pure than his Maker?

And thou, sole Ruler among the children of men, to whom the shields of the earth belong, "gird on thy sword, thou most Mighty:" go forth with our hosts in the day of battle! Impart, in addition to their hereditary valor, that confidence of success which springs from thy presence! Pour into their hearts the spirit of departed heroes! Inspire them with thine own; and, while led by thine hand and fighting under thy banners, open thou their eyes to behold in every valley and in every plain what the prophet beheld by the same

illumination,—chariots of fire and horses of fire! "Then shall the strong man be as tow, and the maker of it as a spark; and they shall both burn together, and none shall quench them."

When all thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love and praise.

Rise, like a cloud of incense, from the earth!
Thou kingly spirit, throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

O sacred forms, how proud you look!
How high you lift your heads into the sky!
How huge you are, how mighty, and how free!
Ye are the things that tower, that shine; whose smile
Makes glad—whose frown is terrible; whose forms,
Robed or unrobed, do all the impress wear
Of awe divine.

Father of earth and heaven! I call thy name!
Round me the smoke and shout of battle roll!
My eyes are dazzled with the rustling flame;
Father, sustain an untried soldier's soul.
Or life, or death, whatever be the goal
That crowns or closes round this struggling hour,
Thou knowest, if ever from my spirit stole
One deeper prayer, t'was that no cloud might lower
On my young fame!—O hear! God of eternal power.

Now for the fight—now for the cannon peal!—
Forward! through blood and toil and cloud and fire!
Glorious the shout, the shock, the crash of steel,
The volley's roll, the rocket's blasting spire;
They shake—like broken waves their squares retire,—

On them huzzars!—Now give them rein and heel;
Think of the orphaned child, the murdered sire:—
Earth cries for blood,—in thunder on them wheel!
This hour to Europe's fate shall set the triumph seal!

Graded Fall, Climax.

It is a crime to put a Roman citizen in bonds; it is the height of guilt to scourge him; little less than parricide to put him to death: what name, then, shall I give to the act of crucifying him?

What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a God!

For thou hast said in thine heart, I will ascend into heaven; I will exalt my throne above the stars of God; I will sit also upon the mount of the congregation, in the sides of the north; I will ascend above the heights of the clouds; I will be like the Most High!*

If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms, never, never, never!

Graded Fall, Sentiment Expressed.

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

Ah, few shall part where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

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* In the three foregoing examples the pitch rises through successive clauses until the last, when the voice suddenly sinks, to express the climax.

With many a weary step and many a groan
Up the high hill he heaves a huge round stone:
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.

No longer the joy of the sailor-boy's breast
Was heard in his wildly breathed numbers;
The sea-bird had flown to her wave-girdled nest,
The fisherman sunk to his slumbers.

Into the jaws of death,
Into the mouth of Hell,
Rode the six hundred.

Parenthesis.

Natural historians observe (for while I am in the country I must fetch my allusions from thence) that only the male birds have voices.

I mention these instances, not to undervalue science (it would be folly to attempt that; for science, when true to its name, is true knowledge), but to show that its name is sometimes wrongfully assumed.

Here, under leave of Brutus and the rest
(For Brutus is an honorable man;
So are they all—all honorable men),
Come I to speak in Cæsar's funeral.

Parenthetical Expressions.

If I have any genius, which I am sensible can be but very small; or any readiness in speaking, in which I do not deny that I have been much conversant; or any skill in oratory, from an acquaintance with the best arts, to which I confess I have been always inclined; no one has a better right to demand of me the fruit of all these things than this Aulus Licinius.

The fundamental principles of science, at least those

that were abstract rather than practical, were deposited, during the Middle Ages, in the dead languages.

Whether the prime orb,
Incredible how swift, had thither rolled
Diurnal, or this less voluble earth,
By shorter flight to th' East, had left him there.

She had a song of willow,
An old thing 'twas, but it expressed her fortune,
And she died singing it.

At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.

How glorious once above thy height,
Till pride, and, worse, ambition threw me down,
Warring in heaven.

MISCELLANEOUS EXAMPLES

FOR RHETORICAL AND ELOCUTIONARY ANALYSIS.

Then said Jesus unto them, I will ask you one thing: Is it lawful on the sabbath days to do good, or to do evil? to save life, or to destroy it?

Has God forsaken the works of his own hands? or does he always graciously preserve, and keep, and guide them?

What, then, what was Cæsar's object? Do we select extortioners to enforce the laws of equity? Do we make choice of profligates to guard the morals of society? Do we depute atheists to preside over the rites of religion? I will not press the answer?

Because eloquence has been abused, because it has served Antichrist, or rendered sin specious, is it therefore, less excellent in itself? Or is it for that reason, to be rejected from the service of holiness? No; let it be employed in the service of God, and it is directed to its noblest ends; it answers the best of purposes!

And, indeed, not to quit our own age, or our own land, do we not see all around us the attractions of the cross? What is it that guides and governs the tide of religious popularity, whether it rolls in the channels of the Establishment, or those of Dissent? Is it not this which causes the mighty influx of the spring-tide in one place; and is it not the absence of it, which occasions the dull retiring ebb in another?

You, T. Attius, I know, had everywhere given it out, that I was to defend my client, not from facts, not upon

the footing of innocence, but by taking advantage merely of the law in his behalf. Have I done so? I appeal to yourself. Have I sought to cover him behind legal defence only? On the contrary, have I not pleaded his cause as if he had been a senator, liable by the Cornelian law to be capitally convicted; and shown that neither proof nor probable presumption lies against his innocence?

It may, in the next place, be asked, perhaps, supposing all this to be true, what can we do? Are we to go to war? Are we to interfere in the Greek cause, or any other European cause? Are we to endanger our pacific relations?—No, certainly not. What, then, the question recurs, remains for us? If we will not endanger our own peace, if we will neither furnish armies, nor navies, to the cause which we think the just one, what is there within our power?

What! does the word come more powerfully from the dignitary in purple and fine linen than it came from the poor apostle with nothing but the spirit of the Lord on his lips, and the glory of God standing on his right hand? What! my lords, not cultivate barren land; not encourage the manufactures of your country; not relieve the poor of your flock, if the church is to be at the expense thereby?—Where shall we find this principle? not in the Bible.

Who are the persons that are most apt to fall into peevishness and dejection—that are continually complaining of the world, and see nothing but wretchedness around them? Are they those whom want compels to toil for their daily bread?—who have no treasure but the labor of their hands—who rise with the rising sun, to expose themselves to all the rigors of the seasons, unsheltered from the winter's cold, and unshaded from

the summer's heat? No. The labors of such are the very blessings of their condition.

Where were these guardians of the Constitution, these vigilant sentinels of our rights and liberties, when this law was passed? Were they asleep upon their post? Where was the gentleman from New York, who has on this debate, made such a noble stand in favor of the Constitution: where was the Ajax Telamon of his party; or, to use his own more correct expression, the faction to which he belongs: where was the hero with his sevenfold shield, not of bull's hide, but of brass, prepared to prevent or to punish this Trojan rape, which he now sees meditated upon the Constitution of his country by a wicked faction: where was Hercules, that he did not crush this den of robbers that broke into the sanctuary of the Constitution? Was he forgetful of his duty; were his nerves unstrung; or was he the very leader of the band that broke down these constitutional ramparts?

By what title do you, Q. Naso, sit in that chair and preside in this judgment? By what right, T. Attius, do you accuse, or do I defend? Whence all the solemnity and pomp of judges, and clerks, and officers, of which this house is full? Does not all proceed from the law, which regulates the whole department of the State; which, as a common bond, holds its members together; and, like the soul within the body, actuates and directs all the public functions? On what ground, then, dare you speak lightly of the law, or move that, in a criminal trial, judges should advance one step beyond what it permits them to go?

Whither shall he go? Shall he dedicate himself to the service of his country? But will his country receive him? Will she employ in her councils, or in her

armies, the man at whom the "slow unmoving finger of scorn" is pointed? Shall he betake himself to the fireside? The story of his disgrace will enter his own doors before him. And can he bear, think you, can he bear the sympathizing agonies of a distressed wife? Can he endure the formidable presence of scrutinizing, sneering domestics? Will his children receive instruction from the lips of a disgraced father? Gentlemen, I am not ranging on fairy ground, I am telling the plain story of my client's wrongs. By the ruthless hand of malice his character has been wantonly massacred; and he now appears before a jury of his country for redress.

Will any man tell me that he has now confident hopes of the Catholic question? We are told that we are not to try the question of the four hundred freeholders on its own merits, but that the measure is expedient, because it will insure the passing of the Catholic Bill. This argument might have been used twenty-four hours ago, but does any man believe after what has passed, that the enactment of this measure will be sure to carry the Catholic Bill? What earthly security have I, that if I abandon my privileges and my duty as a legislator, by voting for this measure in the dark, I shall even have the supposed compensation for this abandonment and betrayal of my duty, the passing of the Catholic Bill? I repeat, that this might have been urged as an argument two or three days ago, but does any man really believe now that the Catholic Bill will pass? Does any man believe that the ominous news of this day, which has gone forth to England and Ireland, will not ring the knell of despair in the ears of the Catholics?

Yes, Athenians, I repeat it, you yourselves are the

contrivers of your own ruin. Lives there a man who has confidence enough to deny it? Let him arise, and assign, if he can, any other cause of the success and prosperity of Philip— "But," you reply, "what Athens may have lost in reputation abroad, she has gained in splendor at home. Was there ever a greater appearance of prosperity; a greater face of plenty? Is not the city enlarged? Are not the streets better paved, houses repaired and beautified?" Away with such trifles! Shall I be paid with counters? An old square new vamped up! a fountain! an aqueduct! are these acquisitions to brag of? Cast your eye upon the magistrate under whose ministry you boast these precious improvements. Behold the despicable creature, raised, all at once, from dirt to opulence; from the lowest obscurity to the highest honors. Have not some of those upstarts built private houses and seats, vying with the most sumptuous of our public places? And how have their fortunes and their power increased, but as the Commonwealth has been ruined and impoverished?

Shut now the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers.—Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes enumerated within the early limits of New England? Tell me, politician, how long did the shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast? Student of history, compare for me the baffled projects, the deserted settlements, the abandoned adventures of other times, and find the parallel of this. Was it the winter's storm, beating upon the houseless heads of women and children; was it hard labor and

spare meals;—was it disease,—was it the tomahawk,—was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching in its last moments at the recollection of the loved and left, beyond the sea; was it some, or all of these united, that hurried this forsaken company to their melancholy fate?—And is it possible, that neither of these causes, that not all combined, were able to blast this bud of hope?—Is it possible, that, from a beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise, yet to be fulfilled, so glorious?

Thou smilest? Smile: 'tis better than to sigh.

You come to take your stand here, and behold
The Lady Anne pass from her coronation?

But wherefore thou alone? wherefore with thee
Came not all hell broke loose? is pain to them
Less pain, less to be fled? or thou than they
Less hardy to endure?

Macd. How does my wife?
Rosse. Why, well.
Macd. And all my children?
Rosse. Well, too.
Macd. The tyrant has not battered at their peace?
Rosse. No; they were well at peace when I did leave them.

Child. Father! father!
Why do you look so terribly upon me?
You will not hurt me?
Father. Hurt thee, darling? no!
Has sorrow's violence so much of anger,
That it should fright my boy? Come, dearest, come.
C. You are not angry then.
F. Too well I love you.

Did not great Julius bleed for justice's sake?
What villain touched his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world,
But for supporting robbers—shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash as may be graspèd thus?

In vain they pushed inquiry to the birth
And spring-time of the world; asked, Whence is man?
Why formed at all? and wherefore as he is?
Where must he find his Maker? with what rites
Adore him? Will he hear, accept, and bless?
Or does he sit regardless of his works?
Has man within him an immortal seed?
Or does the tomb take all? If he survive
His ashes, where? and in what weal or woe?
Knots worthy of solution which alone
A Deity could solve.

And could'st thou faithful add? O name,
O sacred name of faithfulness profaned!
Faithful to whom? to thy rebellious crew?
Army of Fiends!—fit body to fit head!
Was this your discipline and faith engaged,
Your military obedience, to dissolve
Allegiance to the acknowledged Power supreme?
And thou, sly hypocrite, who now would'st seem
Patron of liberty, who more than thou
Once fawned, and cringed, and servilely adored
Heaven's awful Monarch?

What if this cursed hand
Were thicker than itself with brother's blood;
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy,
But to confront the visage of offence?
And what's in prayer, but this twofold force,
To be forestalled, ere we come to fall,
Or pardoned being down?—Then I'll look up;

My fault is past.—But oh, what form of prayer
Can serve my turn? "Forgive me my foul murder?"
That cannot be; since I am still possessed
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardoned, and retain the offence?

O unexpected stroke, worse than of death!
Must I thus leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of gods? where I had hoped to spend,
Quiet though sad, the respite of that day
That must be mortal to us both. O flowers,
That never will in other climate grow,
My early visitation, and my last
At even, which I bred up with tender hand
From the first opening bud, and gave ye names,
Who now shall rear you to the sun, or rank
Your tribes, and water from the ambrosial fount?
Thee lastly, nuptial bower, by me adorned
With what to sight or smell was sweet, from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild? how shall we breathe in other air
Less pure, accustomed to immortal fruits?

O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hushed with buzzing night-flies to thy slumber,
Than in the perfumed chambers of the great,
Under the canopies of costly state,
And lulled with sounds of sweetest melody?
O thou dull god, whyliest thou with the vile,
In loathsome beds, and leav'st the kingly couch
A watch-case, or a common 'larum bell?
Wilt thou upon the high and giddy mast

Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deaf'ning clamors in the slippery clouds,
That with the hurly death itself awakes?
Canst thou, O partial sleep! give thy repose
To the wet sea boy, in an hour so rude,
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a King?

Ham. But where was this?
Hor. My lord, upon the platform where we watched.
Ham. Did you not speak to it?
Hor. My lord, I did;
But answer made it none. . . .
Ham. 'Tis very strange!
Hor. As I do live, my honored lord, 'tis true;
And we did think it writ down in our duty,
To let you know of it.
Ham. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?
Hor. We do, my lord.
Ham. Armed, say you?
Hor. Armed, my lord.
Ham. From top to toe?
Hor. My lord, from head to foot.
Ham. Then saw you not his face?
Hor. O yes, my lord; he wore his beaver up.
Ham. What, looked he frowningly?
Hor. A countenance more in sorrow than in anger.
Ham. Pale, or red?
Hor. Nay, very pale.
Ham. And fixed his eyes upon you?
Hor. Most constantly.
Ham. I would I had been there.
Hor. It would have much amazed you.
Ham. Very like, very like: staid it long?

Hor. While one with moderate haste might tell a hundred.
Ham. His beard was grizzled?—no?
Hor. It was, as I have seen it in his life,
A sable silvered.
Ham. I'll watch to-night; perchance 'twill walk again.

Are these the pompous tidings ye proclaim,
Lights of the world, and demigods of fame?
Is this your triumph, this your proud applause,
Children of Truth, and champions of her cause?
For this hath Science searched, on weary wing,
By shore and sea, each mute and living thing?
Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep?
Or round the cope her living chariot driven,
And wheeled in triumph through the signs of heaven?
Oh, star-eyed Science! hast thou wandered there
To waft us home the message of despair?—
Then bind the palm, thy sage's brow to suit,
Of blasted leaf, and death-distilling fruit.
Ah, me! the laurelled wreath that murder rears,
Blood-nursed, and watered by the widow's tears,
Seems not so foul, so tainted, and so dread,
As waves the nightshade round the sceptic head.
What is the bigot's torch, the tyrant's chain?
I smile on death, if heavenward hope remain.
But if the warring winds of nature's strife
Be all the faithless charter of my life,
If chance awaked, inexorable power!
This pale and feverish being of an hour,
Doomed o'er the world's precarious scene to sweep,
Swift as the tempest travels o'er the deep,
To know delight but by her parting smile,
And toil, and wish, and weep a little while;
Then melt, ye elements, that formed in vain
This troubled pulse and visionary brain!
Fade, ye wild flowers, memorials of my doom!
And sink, ye stars that light me to the tomb!

APPENDIX I.

APPENDIX I.

BY BLANDINA CONANT.

A FEW selections, in the reading of which the class at the Boston School of Oratory was carefully drilled, are given in this Appendix with the comments and words of instruction by Professor Raymond, recorded in my note-book at the time they were spoken in the class-room. I reproduce them in the belief that they will be as valuable and interesting to others as they were to the members of the class.

The examples for practice are preceded by a few sentences from Professor Raymond's familiar talk in the class-room, taken from my note-book, made when I was one of his pupils. Would it were possible to reproduce the varied expressions of his face, the musical beauty, the sympathetic quality, the exquisite intonations of his voice! He was an ideal reader, and not less an ideal teacher. The pupils so fortunate as to have shared his instruction, will never cease to be grateful for the privilege. With the deepest gratitude we recall his constant kindness, and with delight we remember his quickness of illustration, his appreciation of our difficulties, his faithfulness, never overlooking a fault nor neglecting to praise the slightest improvement. If sometimes he could not repress irritation when a fine passage was hopelessly mangled, he made up for the reproof by increased kindness and patience.

CLASS-TALK.

The value of the mechanical part of elocution is merely to enable one to attain the highest end—the expression of feeling. If this is not accomplished, the reader is like a man who fancies himself a violinist because he possesses a Stradivarius.

Mere stress of voice without shades of inflection, is like a duck's foot in the mud; right inflection is like a bird alighting on a branch, tetering and shaking the sprays.

Colloquial *inflections* are to be given in poetry, but poetry is not to be read as prose. A slight pause at the end of each line should mark the rhyme. If it is blank verse, there should be a slight pause (or rather, *poise*) of the voice at the end of each line.

Tone-color is essential to the true expression of poetry. Without this, it speaks to the *intellect* only, not to the *heart.* If there is word-painting, express this by the tone, but do not exaggerate. *Suggest* rather than *imitate.* Where elevation of thought is required, let it be obtained by elevation of *feeling*, giving tone-color—not by loudness, swagger, or display of art.

In oratory, naturalness and simplicity should be preserved. Either through bad training or bad taste, few orators are really good speakers. They mouth, emphasize too much, swell and strut (with voice at least). An orator should be careful to keep his voice within a pleasant range. If it rises above or sinks below an agreeable pitch the effect is bad.

The *law of contrast* is of great importance in reading. If you want to be especially strong anywhere, be very quiet just before. In the opening of a speech, the audience should be prepared for what is to follow. There is great power in *reserved force.* If you begin with great force where there is no particular emphasis, you can neither keep it up, nor give the just emphasis where you desire it.

The power of silence is illustrated by the continual low ringing of the bell in a mine—ting-a-ling, ting-a-ling. Should the machinery be injured, a fire break out, or other danger be discovered, the bell stops at once, and every one seeks safety. Did the bell ring only when there is danger, the workmen, distracted by all the other noises of the mine, would not be likely to notice it? So, if a clergyman finds his congregation inattentive, a complete pause before some emphatic thought will wake them all up.

Once while I was instructing a class of theological students in reading the Scriptures, I became so indignant at the slipshod, careless way in which they read, that at last I could contain myself no longer. "Your reading is perfectly disgraceful," I said. "You are all intending to be clergymen. You profess to consider this book as the inspired word of God, and yet you read as if it were a task to be got through with anyhow, as quickly as possible, so that you may come to the more important parts of the service. No part is so important. If the Bible were read as it should be—as if you believed it—there would be no infidels. To say nothing of its being inspired, we have here a magnificent litera-

ture, lyrics, drama, oratory, history, ethics, prophecy. Read as it ought to be, it would prove better instruction for your congregations than any sermons you could give them."

As an example of how the Bible should be read, take the passage from Isaiah xiv, 13, 14. There should be a little formality in the opening of this selection and in similar passages from the Bible, because they are lofty chanting poetry. The delivery should be orotund, removed in a measure from the conversational tone. The whole coloring, so to speak, should be musical. In the last clause the voice should be full of awe, expressing in this the feeling, not of the supposed speaker, but of the prophet, who is horror-struck at the presumption of the king of Babylon. In simple passages (as generally in the Gospels) the tone should be dignified but simple.

To avoid artificial emphasis, it is well to practice a pathetic passage in a purely intellectual tone until it can be made perfectly natural.

Vibration in heart and voice may be produced mechanically by filling the chest full and letting the tone out with a tremble. This will react on the emotion.

It is well often to change a poetical dramatic passage into a purely prosaic one, and practice it thus till the right intonations are obtained.

Many elocutionists have such a false standard of art that they do a great deal more harm than good, and prejudice sensible people against all training of the voice. The way in which I once fell into a trap innocently set for me illustrates the danger of this false standard. The

teacher of elocution in a girls' school invited me to adjudge the prize for which her pupils had competed during the year. One after another came forward and read her selection, twisting and torturing the unhappy author's meaning, each being more artificial, more conventional than her predecessor. What a relief when the last one called up, read hers in clear, sweet, simple and natural tones. All having finished, the teacher turned to me with a beaming face, "Well, Prof. Raymond, to whom do you adjudge the prize?" she asked. "Oh," said I, "there can be no question as to that. Of course it is due to Miss *Smith*." The teacher's countenance fell; she faltered out, "Miss Smith has just entered the class. She is the only one not trained by me." "Miss Smith's reading is so natural," I ventured to say. "But *art*, you know, Prof. Raymond, *art* should be our aim." "Oh, yes, art," said I, in despair.* Then knowing that it would be unjust to exalt the untrained pupil over those whose months of careful drilling had produced such deplorable results, I reversed the decision with as good a grace as possible.

In all tricks of voice, like imitations of sounds, etc., we risk being *caught at it.* If in doing this, we suit the mood of the audience, which should, however, be affected without knowing why, it is all right. Otherwise, close imitation should be avoided. It is better, in any case, to *suggest* sounds—the sighing of the wind, the ringing of bells, etc., rather than to make the imitation too obvious.

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* It would give a false idea of Prof. Raymond's reading to suppose that it was not art in the highest sense. He studied nature faithfully, and his artistic feeling idealized the interpretation of her lessons.

The definite article before a noun is a mark that the following clause is restrictive; as, "The man who laughs." The indefinite article shows, therefore, that such a clause is not restrictive; as, "a voice whose burden was her name."

An *aside* must often (as generally on the stage) be given aloud. A hypocritical son is represented as saying to deceive his father, "I wish to subscribe to the orphan asylum," then to himself, "I guess that 'll fetch the old man." This last sentence is, theoretically, spoken in a whisper; in reality, so that all can hear; but the right *coloring* of an aside should be preserved.

In pathetic passages care must be taken not to get a whining tone; firm hold must be kept of all inflections. Sadness cuts down the waves of emphasis, and a high wave, therefore, injures the pathetic effect.

When there is a *latent* connection between what is *said* and what is *understood*, the latter should be suggested by the tone; as, "it is hard to believe the world is wicked; [because] everything seems good and gentle."

A noun in apposition with another, generally takes its color from the latter, rising if it rises, falling if it falls, emphasized if that is emphatic, etc.; as, "Where is his *son*, the nimble-footed madcap, Prince of *Wales?*"

EXAMPLES FOR PRACTICE.

WITH NOTES AND COMMENTS GIVEN BY PROF. RAYMOND TO HIS PUPILS.*

UNWRITTEN MUSIC.

BY N. P. WILLIS.

There is a melancholy music in *autumn*. The leaves float sadly about with a look of peculiar desolation, waving capriciously in the wind, and falling with a just audible sound, that is a very *sigh* for its sadness. And then, when the breeze is fresher, though the early autumn months are mostly still, they are swept on with cheerful rustle over the naked harvest-fields, and about in the eddies of the blast; and though I have sometimes, in the glow of *exercise*, felt my life securer in the triumph of the brave contest, yet in the chill of the *evening*, or when any sickness of the mind or body was on me, the moaning of those withered leaves has

* In the following pieces, Italics are used to indicate various degrees of emphasis, not as in every case calling for the full force of emphasis usually indicated by such type. Where it is especially strong, attention is called to the fact in the notes. Except in special cases, it has not been deemed necessary to indicate the rising and falling inflections, or the different degrees of pitch, Professor Raymond having given ample rules for their use.

As these selections are intended for class drill, it has been thought advisable to subjoin to each paragraph or stanza the notes explanatory of its meaning, of the inflections, etc., instead of placing such notes at the bottom of the page.

pressed down my heart like a *sorrow*, and the cheerful fire, and the voices of my many sisters, might scarce remove it.

This sketch is an example of dainty poetical prose. It has no great range of thought or sentiment, and is, therefore, an excellent exercise for obtaining sweet and graceful effects by delicate shades of expression—by slight varying of tone and pitch, by suggestion, not imitation, of musical sound. There are no strong emphases. The voice should not bear down on any of the words, nor should it be elevated, but conversational in tone. The first two sentences should express a pensive sentiment. In the third, the opening clauses should be given more briskly and cheerfully; in the last two clauses, the pensive tone is resumed. Emphasis on the word following "like," and similar terms of comparison, is generally strong, as in "like a *sorrow*."

Then for the music of *winter*. I love to listen to the falling of *snow*. It is an unobtrusive and sweet *music*. You may temper your heart to the serenest mood by its low murmur. It is that kind of music that only obtrudes upon your ear when your thoughts come *languidly*. You need not hear it, if your mind is not *idle*. It realizes my dream of another *world*, where music is *intuitive*, like a *thought*, and comes, only when it is remembered.

The second sentence should be given in a delicate, graceful tone. Emphasis falls on "music" in the third sentence, because of an implied negative. Snow makes a very *faint* sound in falling. One might insist that it has no sound, and be answered. "Yes, it has a *music*; you'll hear it if you'll listen to it." In the sixth sentence, the clause, "you need not hear it," should be given a little faster than what precedes or follows. In the last sentence, a very short pause should follow "comes."

And the *frost*, too, has a melodious "ministry." You will hear its crystals shoot in the dead of a clear night, as if the moonbeams were splintering like *arrows* on the

ground; and you would listen to it the more earnestly, that it is the going-on of one of the most cunning and beautiful of nature's deep mysteries. I know nothing so wonderful as the shooting of a crystal. God has hidden its *principle* as yet from the inquisitive eye of the philosopher, and we must be content to gaze on its exquisite *beauty*, and listen in mute wonder to the noise of its invisible workmanship. It is too *fine* a knowledge for us. We shall comprehend it when we know how the morning stars sang together.

In the second sentence "on the ground" is an adjunct of "splintering," not of "arrows," and, therefore, the emphasis is not deferred from the latter. In the third sentence no emphasis falls on "crystal" because its shooting has been mentioned before.

You would hardly look for music in the dreariness of *early* winter. But before the keener frosts set in, and while the warm winds are yet stealing back occasionally, like regrets of the departed *summer*, there will come a soft *rain* or a heavy *mist*, and, when the north wind returns, there will be *drops* suspended, like earring *jewels*, between the filaments of the cedar-tassels, and in the feathery edges of the dark green hemlocks, and, if the clearing-up is not followed by the heavy *wind*, they will all be frozen in their places like well-set *gems*. The next morning the warm *sun* comes out, and by the middle of the warm, dazzling forenoon, they are all *loosened* from the close touch which sustained them, and they will *drop* at the lightest motion. If you go along upon the *south side* of the wood at that hour, you will hear music. The dry foliage of the summer's shedding is scattered over the ground, and the round, hard drops ring out clearly and distinctly, as they are shaken down with the stirring of the breeze. It is something like the running of deep and rapid

water, only more fitful and merrier; but, to one who goes out in nature with his *heart* open, it is a pleasant music, and, in contrast with the stern character of the season, delightful.

In the second sentence "cedar-tassels" is followed by the bend, the partial close comes on "hemlocks." A very short pause follows "places." In the fourth sentence, and in similar passages, related words and phrases like "If you go along upon the south side of the wood" are grouped together; so with "at that hour."

Winter has many *other* sounds that give pleasure to the seeker for hidden sweetness; but they are too rare and accidental to be described distinctly. The brooks have a sullen and muffled *murmur* under their frozen surface; the ice in the distant river heaves up with the swell of the current, and falls again to the bank with a prolonged *echo;* and the woodsman's *axe* rings cheerfully out from the bosom of the unrobed forest. These are, at best, however, but *melancholy* sounds, and, like all that meets the *eye* in that cheerless season, they but drive in the heart upon itself. I believe it is ordered in God's wisdom. We *forget* ourselves in the enticement of the sweet summer. Its music and its loveliness win away the senses that link up the affections, and we need a hand to turn us back tenderly, and hide from us the *outward* idols, in whose worship we are forgetting the high and more *spiritual* altars.

In the second sentence, the short pause which should follow "brooks" gives more force to what comes after. With "heaves up" and "swell" the reader should drag the voice and seem to listen. In order to get the right inflections in this sentence, put it into simple talk and practice it first as such; as: The murmur of the brooks, the crashing of the ice in the river, even the ringing of the woodsman's axe, are melancholy sounds; all that meets the *ear* is like all that meets the *eye*.

Let the fall of the voice on "eye" be as complete as if a period followed.

THE BATTLE OF BLENHEIM.

BY ROBERT SOUTHEY.

It was a summer *evening,*
Old Kaspar's work was *done,*
And he before his cottage-door,
Was sitting in the sun,
And by him sported on the green
His little *grandchild, Wilhelmine.*

The poem begins with a simple statement, and the voice therefore falls at the end of the first two lines.

"Evening" is emphasized because in telling a story, the first thing is to place the scene or set the time.

A slight emphasis may come on "by" in the fifth line. In the last line, emphasis may be deferred from "grandchild" to "Wilhelmine."

She saw her brother *Peterkin*
Roll something large and round,
Which he beside the *rivulet,*
In *playing* there, had found;
He came to ask *what* he had found,
That was so large and smooth and round.

"In playing there" is parenthetical, and is given with the bend.

Old Kaspar *took* it from the boy,
Who stood expectant *by;*
And then the old man shook his *head,*
And with a natural sigh,
"'Tis some poor fellow's *skull,*" said he,
"Who fell in the great *victory.*"

Everything in the tone and replies of the old man should show his stupidity. In the third line the emphasis may be omitted on "head." The fifth line may be given either with the falling or the waving slide. Emphasis may be deferred from "skull" to "victory," but the effect would not be as good.

"I find them in the *garden*,
For there 's *many* here about;
And often when I go to *plough*
The ploughshare turns them *out;*
For many thousand *men*," said he,
"Were slain in that great victory."

The partial close should fall on "garden" in the first line, because of the strong inversion. The direct form would be as follows: There 's many here about, and I find them in the garden. "Garden" is emphasized because it is a statement telling exactly where. The second line is given with the rising slide (or bend), because what would naturally be the sequel is inverted. "Ploughshare," in the fourth line, may be emphasized instead of "plough." "Thousand," in the fifth line, is equivalent to *many*, and need not be emphasized, as Kaspar did not probably intend to count the numbers. It is not necessary to emphasize "slain" in the last line (for of course they were killed), but emphasis may be deferred to it from "men."

"Now tell us what 'twas all *about*,"
Young *Peterkin*, he cries;
While little *Wilhelmine* looks up
With *wonder*-waiting *eyes;*
"Now tell us *all* about the war,
And what they killed each other *for*."

Strong emphasis falls on "about" in the first line. Emphasize "Peterkin" and "Wilhelmine" in the second and third lines, because they have not been mentioned for some time. In the fifth line it would be proper to emphasize "about" instead of "all," as a child would be very likely to repeat her brother's inflection, but the effect is better to put the emphasis on "all" rather than on "about" or "war," unless strong personation is desired. Wherever it is possible, put the emphasis, for variety, in different parts of the sentence.

"It was the *English*," Kaspar cried,
"Who put the *French* to rout;
But what they killed each other *for*,
I could not well *make out*.
But everybody said," quoth he,
"That 'twas a famous *victory*."

"Cried" in the first line is given with the bend, making a wave of the sentence, with emphasis slight on "English" and in the second line on "French" (in antithesis with "English"). The second line ends with the partial close. If preferred, the emphasis may be strong on "English" and "French," and the first line given with the falling inflection. The emphasis is repeated on "for" in the third line, because Kaspar is replying to their question. The four last lines are transposed. The related sequel is expressed in the third line. The natural order would be as follows: Everybody said that 'twas a famous victory, but I could not well make out what they killed each other for.

"My father lived at *Blenheim* then,
Yon little *stream* hard by;
They burnt his *dwelling* to the ground,
And he was forced to *fly*;
So, with his wife and *child*, he fled,
Nor had he where to rest his *head*."

The first line ends with the bend. There is slight emphasis on "father." Emphasize strongly either "fly" in the fourth, or "fled" in the fifth line, but not both. It would be correct to give the third line with the falling instead of the rising inflection, but the effect of so many falls in succession would be monotonous, so the statement may be made less vigorous and be more closely connected with what follows. The fifth line also may be given either with the rising or the falling inflection. If the latter is preferred, omit the emphasis on "fly" and "child" and emphasize "fled."

"With fire and sword the country round
Was wasted, far and *wide;*
And many a *nursing mother* then,
And new-born *baby*, died:
But things like that, you know, must *be*
At every famous *victory*."

"Be," in the fifth line, is very strongly emphasized; it therefore falls. The sixth line is given with the bend, the related sequel "you know" being given in the fifth.

"They say it was a *shocking* sight
After the field was *won;*

For many thousand *bodies* here
Lay *rotting* in the sun:
But things like *that*, you know, must be
After a famous *victory*."

The first line should be given with the wave or the fall. The second line is given with the bend, the related sequel being expressed in the third and fourth lines. The partial close is on "sun" in the fourth line. The sixth line is given with the waving slide, the related sequel "you know," which would naturally close the sentence, being expressed in the fifth line.

"Great praise the Duke of *Marlbro'* won,
And our good prince, *Eugene*."
"Why, 'twas a very *wicked* thing!"
Said little Wilhelmine.
"Nay, nay, my little girl," quoth he,
"It was a *famous* victory."

The partial close comes on "thing" in the third line, "wicked" being strongly emphasized.

"And *everybody* praised the Duke
Who this great fight did win."
"And what good came of it at *last*?"
Quoth little Peterkin.
"Why, *that* I cannot tell," said he,
"But 'twas a *famous* victory."

EACH AND ALL.

BY R. W. EMERSON.

Little thinks, in the field, yon red-cloaked *clown*,
Of *thee* from the hill-top looking down;
The heifer that lows in the upland *farm*,
Far-heard, lows not *thine ear* to charm;
The *sexton*, tolling his bell at noon,
Deems not that great *Napoleon*
Stops his horse and lists with delight,
Whilst his *files* sweep round yon Alpine *height*;

Nor knowest *thou* what argument
Thy *life* to thy neighbor's *creed* has lent.
All are needed by *each one*;
Nothing is fair or *good alone.*

If the meaning of the poet is not clear to the pupil, put it into the following form: How very dependent we are on each other. No man stands alone. Every one exerts, unconsciously, an influence on his neighbor. For instance, that fellow in the turnip-field does not suspect me of watching him; that heifer does not low to please me, etc. nor do you know when you are doing a thing whether you are helping or hindering some one else.

The first sentence is a masked *compact* one, neither does the clown, neither does the heifer, etc. The bend, therefore, comes at the end of the second, fourth, and eighth lines. It would be proper to put it after the fifth line also, but the partial close is better here, because a number of upward inflections follow each other. The partial close comes on "each one," in the eleventh line. "Alone," in the twelfth line, means *taken by itself.*

I thought the *sparrow's* note from heaven,
Singing at dawn on the alder bough;
I brought him home, in his nest at even;
He sings the *song*, but it pleases not *now*,
For I did not bring home the river and *sky*;—
He sang to my *ear*—*they* sang to my *eye.*

Separated from their natural surroundings, things lose their effect. Emphasis is strong on "sparrow," in the first line, because it is a new illustration. In the fourth line, "now" is given with the bend because of the related sequel in the fifth line—"now," that is, without proper surroundings, the song seems very ordinary. In the sixth line, emphasis cannot be deferred from "He" to "they," because the antithesis is so strong.

The delicate *shells* lay on the shore;
The bubbles of the latest wave
Fresh *pearls* to their enamel gave;
And the bellowing of the savage *sea*
Greeted their safe *escape* to me.

I wiped away the weeds and *foam*,
I fetched my sea-born treasures *home;*
But the poor, unsightly, *noisome* things
Had left their *beauty* on the *shore*,
With the sun, and the sand, and the wild *uproar*.

There is strong emphasis on "beauty" in the ninth line, very slight on "shore." Defer emphasis in the last line from "sun" and "sand" to "uproar." These words form a series, that is, the scene with all its surroundings.

The lover watched his graceful *maid*,
As 'mid the virgin *train* she strayed,
Nor knew her beauty's *best* attire
Was woven still by the snow-white *choir*.
At last she came to his hermitage,
Like the bird from the *woodlands* to the *cage;*—
The gay enchantment was *undone*,
A gentle *wife*, but *fairy* none.

The partial close comes at the end of the second, fourth, fifth, and sixth lines. If "hermitage," in the fifth line, were given with the bend, the effect would be too trivial. The thought conveyed by the third and fourth lines is, that all together was needed to make up the pretty picture.

Then I said, "I covet truth;
Beauty is unripe *childhood's* cheat;
I leave it *behind* with the games of *youth*."—
As I spoke, beneath my feet
The *ground-pine* curled its pretty wreath,
Running over the club-moss *burrs;*
I inhaled the *violet's* breath;
Around me stood the oaks and firs;
Pine-cones and *acorns* lay on the ground;
Over me soared the *eternal sky*;
Full of light and of *deity;*
Again I saw, again I *heard*,
The rolling river, the morning bird;—
Beauty through my *senses* stole;
I *yielded* myself to the perfect *whole*.

The last twelve lines express the thought: I found that truth and beauty are parts of one great, perfect whole. I breathed it, I felt it through every pore.

The eleventh line is not restrictive, for the poet is not comparing the bright sky with a dark and gloomy one. Give this line with a full tone. The partial close may come at the end of the first, second, sixth, seventh, eighth, ninth, tenth, thirteenth and fourteenth lines, and the bend after "spoke" in the fourth, after "wreath" in the fifth, and after "saw" in the twelfth line. But to avoid so many falls at the end of the lines, the bend may come after "sky" in the tenth line. Defer emphasis from "pine-cones" to "acorns" in the ninth line. In the twelfth line, emphasis falls theoretically on "Again," "saw," "again." It would be proper here and in the next line to arrange the emphasis thus: "Again I *saw*, *again* I heard the rolling *river*, the morning *bird*." The emphasis on "river" may be omitted. It is proper to emphasize "beauty" and also "stole" in the fourteenth line, and to suppress the emphasis on "senses," but, to prevent too much repetition of falls at the end of the lines, suppress the emphasis on "stole;" to avoid jerkiness, that on "beauty," especially as this word has already been emphasized.

A GREYPORT LEGEND, 1797.

BY BRET HARTE.

They *ran* through the streets of the seaport *town*,
They *peered* from the decks of the ships where they lay;
The cold *sea fog* that came whitening *down*
Was *never* as cold or *white* as they.
"Ho, Starbuck and Pickney and Tenterden!
Run for your *shallops*, gather your *men*,
Scatter your boats on the lower bay."

Give the first two lines with spirit, the second in lower pitch, the third and fourth slowly and in still lower pitch. Make the last three lines dramatic; personating the rough seaman with loud voice, very fast as if calling to a distance; rise from the beginning of the third line; with each clause rise a little higher. Defer the bend from "Starbuck" and "Pickney" to "Tenterden."

Good cause for *fear!* In the thick *mid-day*
The hulk that lay by the rotten *pier*,
Filled with *children* in happy play,
Parted its *moorings* and drifted *clear*.
Drifted clear beyond reach or *call*,—
Thirteen children there were in all,—
All *adrift* in the lower bay!

Give this stanza in an intense, agitated tone. In the last five lines there should be tremor in the voice. Prolong "clear" in the fifth line. In the last line "all" should be given with the bend; the partial close comes on "adrift." The sixth line is parenthetical.

Said a hard-faced *skipper*, "God help us all!
She will not *float* till the turning *tide!*"
Said his wife, "my darling will hear *my* call,
Whether in *sea* or *heaven* she bide."
And she lifted a quavering voice and high,
Wild and strange as a sea-bird's *cry*,
Till they *shuddered* and *wondered* at her side.

Personate the skipper and his wife. In the first line, "God help us all" should be given rapidly, almost like an ejaculation; the second line should be given more despairingly, as it is an expression of fear that the ship would sink before they could reach her. With the fifth line rise in pitch; with the next, still higher, suggesting half-insanity. In the last line, descend in pitch: give color of terror and wonder.

The fog *drove* down on each *laboring crew*,
Veiled each from *each* and the *sky* and *shore;*
There was not a sound but the *breath* they drew,
And the lap of *water* and creak of *oar;*
And they felt the breath of the *downs*, fresh blown
O'er *leagues* of clover and cold gray *stone*.
But *not* from the lips that had gone *before*.

In the second line "each," "sky," "shore," are all emphasized, because each idea is distinguished from the rest. The last line descends in pitch; it should be given with the waving slide. The tone should be soft and sad.

They *come* no *more*. But they tell the *tale*
That, when fogs are thick on the harbor *reef*,
The mackerel-fishers shorten *sail*,
For the signal they know will bring *relief*,—
For the voices of *children*, *still* at play
In *phantom* hulk that drifts alway
Through channels whose waters never *fail*.

Give the last three lines with feeling, in a soft tone.

It is but a foolish *shipman's* tale,
A theme for a *poet's* idle page,
But still when the mists of *doubt* prevail.
And we lie *becalmed* by the shores of *Age*.
We hear from the misty troubled shore
The voice of the *children* gone *before*,
Drawing the *soul* to its *anchorage*.

In the sixth line, it is better not to defer emphasis from "children" to the restrictive clause "gone before," because the first expresses the most important thought in the poem.

THE RISING IN 1776.

BY T. BUCHANAN READ.

Out of the North the wild news came,
Far flashing on its wings of *flame*,
Swift as the boreal *light* which flies
At midnight through the startled skies,
And there was tumult in the *air*,
The *fife's* shrill note, the *drum's* loud beat,
And through the wide land *every*where
The answering tread of hurrying feet;
While the first oath of *Freedom's* gun
Came on the blast from Lexington;
And Concord, roused, no longer *tame*,
Forgot her old baptismal name,
Made *bare* her patriot arm of power
And swelled the *discord* of the hour.

There is no emphasis on "North" in the first line, there being no discrimination as to where the news came from. No emphasis is

needed on "news," as that something has been already said about it is presupposed. The bend comes after the first line; in the second, "wings of flame" may refer to beacon-lights, that perhaps started the news, or it may mean only *swift as flame.* With "flame" the voice may fall, partly for variety, partly because monotony should be avoided when depicting hurry or startled feeling. In the fourth line, emphasis may be deferred to "skies," but the effect would not be as good, a succession of falls here being monotonous. The fifth, sixth, seventh and eighth lines should be lower in pitch; there should be a hush in the voice, as if to listen. The names of different places, when used as in the tenth and eleventh lines, are not generally emphasized. In this case, however, emphasis may come on "Concord," because of the antithesis (not a happy one, by the way, between a place and a quality) with "discord" in the fourteenth line, although it is better to defer it to the latter. If both words were emphasized, the effect would be unpleasant to the ear.

Within its shade of elm and oak,
The church of Berkley *Manor* stood,
There Sunday found the *rural* folk,
And *some* esteemed of *gentle* blood.
In vain their feet with loitering tread
Passed 'mid the graves where rank is *naught*;
All could not *read* the lesson taught
In that republic of the *dead.*

The last four lines express the thought that those of gentle blood could not see the leveling tendency of the graveyard. "All" implies that some (probably of the poor) could see this. Slight emphasis on "read," stronger on "all" in the seventh line.

How sweet the hour of Sabbath talk,
The *vale* with peace and sunshine full
Where all the happy people walk,
Decked in their homespun flax and wool!
Where *youth's* gay hats with *blossoms* bloom;
And every *maid* with simple art,
Wears on her breast, like her own *heart,*
A bud whose depths are all *perfume;*
While every *garment's* gentle stir
Is breathing rose and *lavender.*

All through the third stanza keep the tones soft and gentle. The partial close comes at the end of the first, fourth, fifth and eighth lines. Emphasis may fall on "bud," but it is better to defer it to "perfume." If emphasis falls on "garment's" in the ninth line, it is because the poet has done speaking of the persons, and now wants to say that their very clothes were fragrant. "Every garment" is perhaps only another way of saying, every *girl*. If so, "garment" should not be emphasized.

The *pastor* came; his snowy locks
Hallowed his brow of thought and care;
And calmly, as shepherds lead their *flocks*,
He led into the house of prayer.
The pastor *rose:* the prayer was *strong;*
The *psalm* was warrior *David's* song;
The *text*, a few short words of might,—
"The Lord of *hosts* shall arm the *right!*"

There should be a good deal of *verve* in this stanza. In the third and fourth lines there is antithesis between "shepherds" and "He." Emphasis may come on both, but it is better to defer it to the latter. Very strong emphasis in the last line.

He spoke of wrongs too long *endured*,
Of sacred *rights* to be secured;
Then from his patriot tongue of *flame*
The startling words for *Freedom* came.
The stirring sentences he spake
Compelled the heart to *glow* or *quake*,
And rising on his theme's broad wing,
And grasping in his nervous hand
The imaginary *battle*-brand,
In face of *death* he dared to fling
Defiance to a tyrant king.

This stanza should be given with a great deal of spirit, all emphasis should be strong. Emphasis might fall on both "wrongs" in the first, and "rights" in the second line, but the effect would be jerky, as it would be to emphasize both "endured" and "secured." In the tenth, strong emphasis should fall on "death," and very strong on "Defiance" in the eleventh line. The first two lines should both

end with the partial close, each being a separate statement, or the first line may rise; *and* being understood before the second line. The sixth line should also end with the partial close, the seventh and ninth lines being given with the bend. The seventh, eighth and ninth should rise by grades, in pitch. If it can be avoided, never emphasize in the same place in two successive lines.

Even as he *spoke*, his frame renewed
In eloquence of attitude,
Rose, as it seemed, a shoulder higher;
Then swept his kindling glance of fire
From startled *pew* to breathless *choir;*
When suddenly—his mantle wide
His hands impatient flung *aside*,
And, lo! he met their wondering eyes
Complete in all a *warrior's* guise.

Give this stanza with great force; "renewed in eloquence of attitude" in the first and the second lines, is slightly parenthetical; it should be given with the bend. The partial close should end the third, fifth, and seventh lines, or, if preferred, the seventh may be given with the bend, and the emphasis on "aside" omitted.

A moment—there was awful *pause*,—
When Berkley cried, "*Cease, traitor! cease!*
God's temple is the house of *peace!*"
The other shouted, "*Nay*, not so,
When *God* is with our righteous cause,
His *holiest* places then are *ours*,
His temples are our forts and *towers*,
That frown upon the tyrant *foe;*
In *this*, the dawn of *Freedom's* day,
There is a time to *fight* and *pray!*"

Berkley's cry should be louder, and higher in pitch; the pastor's answer, lower; the repetition of "cease" shows increasing excitement. Emphasis may fall also on "temple" in the third line. In the sixth, "ours" should be strongly emphasized, "holiest" slightly, or not at all. It is proper to let emphasis fall on "frown" in the eighth line, but better to defer it to "foe." In the tenth line it may be suppressed on "fight" and "pray," "and" being emphasized instead. "Cease, traitor! cease! God's temple," etc, second and

third lines, is the equivalent of *the church is no place for war, and you are in it.*

And now before the open door—
The warrior priest had *ordered* so—
The enlisting *trumpet's* sudden roar
Rang through the chapel, o'er and o'er;
Its long reverberating blow
So loud and clear, it seemed the ear
Of dusty *death* must wake and hear.
And there the startling drum and *fife*
Fired the *living* with fiercer life;
While overhead, with *wild* increase,
Forgetting its ancient toll of peace,
The great *bell swung* as ne'er before:
It seemed as it would *never* cease;
And every *word* its ardor flung
From off its jubilant iron tongue
Was, War! War! War!

The second line is parenthetical, and should be lower in pitch. Stress should come on "Rang" in the fourth line; here it is an intransitive verb; you cannot say—rang a blow. In the seventh line, give the color of death in the tone; there is strong emphasis on "living" in the ninth line. Give the eleventh line in a soft tone. Prolong "great" in the twelfth; "as ne'er before," should be lower in pitch, and almost in monotone. "War! War! War!" in the last line is an example of onomatopœia; prolong the *r* in each.

"Who *dares!*"—this was the patriot's cry,
As striding from the desk he came,—
"Come out with *me*, in *Freedom's* name,
For her to *live*, for her to *die?*"
A *hundred* hands flung up reply,
A hundred *voices* answered, *I.*

Strong emphasis falls on "dares" in the first, on "me" and "Freedom" in the third line. The last part of the first and all of the second line are parenthetical, and lower in pitch. The fourth line contains a distinct antithesis—either to live for her, or to die for her. Strong emphasis should fall on "hundred" in the fifth, and on "voices" in the sixth line. "I" should be very strongly emphasized, and higher in pitch.

MIDNIGHT MASS FOR THE DYING YEAR.

BY HENRY W. LONGFELLOW.

Yes, the *year* is growing *old*,
And his *eye* is pale and *bleared;*
Death with frosty hand and cold,
Plucks the old man by the beard,
Sorely,—sorely.

Throughout the poem use pure and simple tones. The inflections are the same as in conversation, but the tone-color is given in passing through the poet's mind. Give the first line with tenderness, with elastic tone. It is proper to emphasize "beard" in the fourth line, but better to keep the voice up on a level in order to come down strongly on "sorely." The last line descends in pitch with each word. Give them both with full tones. Repeat "sorely" with deep feeling, giving in both voice and face the expression of soreness.

The *leaves* are *falling*, falling
Solemnly and slow;
Caw, caw! the rooks are calling,
It is a sound of *woe*,
A sound of woe!

The first line is a mere statement, but should be given in a tender tone. The second "falling" should rise in pitch. "Caw, caw," in the third line, is an example of onomatopœia; it should be given in monotone, high pitch, the second "caw" on a level with the first, both very hard and unintellectual. It is proper to rise or fall in pitch with the second "caw," but better to keep the voice on a level. The crow sound should be imitated as closely as possible. Whichever tone (intellectual or the opposite) is chosen for the first "caw," must be repeated with the second. The fourth line rises, the fifth descends, in pitch. Prolong "woe" in both lines. Suggest the sighing and wailing of the wind. Human sympathy now comes in. The first "woe" should be given with the wave, the second with the perfect close.

Through woods and *mountain-passes*,
The winds like *anthems* roll:
They are chanting solemn masses,
Singing, *Pray* for this poor soul!
Pray,—pray!

Begin low. The three last lines should be given in a solemn tone. In the fourth and fifth lines each "pray" should descend in pitch. Give each clause after "singing" with the waving slide. Roll out like an organ.

The hooded clouds, like *friars*,
Tell their *beads* in drops of rain,
And patter their doleful prayers;
But their prayers are *all in vain*,
All in *vain*.

The partial close (because of strong emphasis) comes on "friars" in the first, and on "prayers" in the third line. In the fourth line, "all in vain" is given with the wave; the perfect close comes on "vain" in the fifth line. Both lines should be given with feeling.

There he *stands* in the *foul* weather,
The *foolish*, *fond* Old Year,
Crowned with wild flowers and with heather,
Like weak, despised *Lear*,
A king,—a king!

Throw out the voice. Give the stanza slowly, but with snap. The fourth line ends with the partial close (on account of strong emphasis). Give the first "king" in the fifth line with the bend; the perfect close comes on the second. Both should be given with force.

Then comes the *summer*-like day,
Bids the old man *rejoice!*
His *joy!* his *last!* Oh the old man gray
Loveth her ever soft voice,
Gentle and low.

Use soft tones all through the stanza. The partial close comes on "rejoice" in the second and on "joy" in the third line; the perfect close on "last" in the third line. Give the same inflection to "soft" in the fourth, and to "gentle" and "low" in the fifth line.

To the crimson woods he saith,—
And the voice gentle and low
Of the soft air, like a *daughter's* breath,—
"Pray do not *mock* me so!
Do not *laugh* at me!"

The fourth and fifth lines should be given with the rising slide (to express pathos). Rise in pitch in the fourth and again in the fifth line. Imitate the querulous tones of an old man.

And *now* the sweet *day* is dead;
Cold in his arms it lies;
No *stain* from its breath is spread
Over the glassy skies,
No *mist* or *stain!*

Prolong "cold" in the second line; the whole line should be given in monotone.

Then, too, the *Old Year* dieth,
And the forests utter a moan,
Like the voice of one who crieth
In the wilderness alone,
"Vex not his ghost!"

Prolong "moan," but do not emphasize it, as this would interfere with the suggestion of the moaning of the wind. Prolong "alone" in the fourth, and "Vex" in the fifth line. Make the last line windy and mysterious, a moan, not a loud cry, all in monotone, either in high or low pitch, as preferred.

Then comes, with an awful roar,
Gathering and sounding on,
The *storm-wind* from Labrador,
The wind *Euroclydon*,
The *storm-wind!*

Give this stanza with great force; increasing rapidity and intensity through the first three lines, rising in pitch with each. Descend in pitch with the last two, the last line very low. Prolong "storm-wind" in the last line. The first three lines are given with the bend; the fourth ends with the partial, the fifth with the perfect close.

Howl! howl! and from the forest
Sweep the red leaves away!
Would the *sins* that thou abhorrest,
O soul! could thus decay,
And be swept away!

Give the first "howl" in as low pitch as possible, the second, a little higher (both with very strong emphasis). Any interjection expressing greater feeling should rise in pitch. The rest of the line should be lower in pitch. Give the second line with great fervor, the third, fourth and fifth lines with pathos, in a softer tone. Rise in pitch with the last two lines. End the second line with the perfect close; give the last two with the rising slide, expressing pathos.

For there shall come a *mightier* blast;
There shall be a *darker* day;
And the *stars*, from heaven down cast,
Like red leaves be *swept* away!
Kyrie, Eleyson!
Christe, Eleyson!

Give the first four lines with great force. Make the second line lower, the third higher, and the fourth again lower in pitch. Rise in pitch with the fifth, and still higher with the sixth line. End the second line with the partial, the fourth line with the perfect, close. Give the last two lines with the rising slide, and in a pleading tone. The wind takes the words up like an organ. They are a prayer also, and express the natural voice of humanity.

"Kyrie, Eleyson," Lord, have mercy! "Christe, Eleyson," Christ, have mercy. Pronounce, Kērēā Elīson, Christā Elīson.

ALEXANDER'S FEAST.

BY JOHN DRYDEN.

'Twas at the *royal feast*, for *Persia* won
By Philip's warlike son.
Aloft, in awful state,
The godlike hero sat
On his imperial throne.
His valiant peers were placed around,
Their brows with roses and with *myrtles* bound;
So *should* desert in arms be crowned.
The lovely Thais, by his side,
Sat like a blooming Eastern *bride*,
In flower of youth and beauty's *pride*.

Happy, happy, happy pair!
None but the *brave,*
None but the brave,
None *but* the brave *deserves* the fair.

There is a slight emphasis on "royal feast," a stronger one on "Persia," in the first line. Begin to go straight down from "Aloft" in the third, to "throne" in the fifth line. Partial close comes on "throne," because this sentence really forms with the next a loose sentence. Partial close also on "bound" in the seventh, on "bride" (because of the strong emphasis) in the tenth, and on "brave" (strongly emphasized) in the thirteenth line. In the eleventh line, "pride" is slightly emphasized. Give the last four lines in a tone of exultation. In the twelfth line, rise in pitch with the second "happy," descend with the third. In the next two lines, rise; in the last, descend in pitch.

Timotheus, placed on high
Amid the tuneful choir,
With flying fingers touched the *lyre.*
The trembling notes ascend the sky,
And heavenly *joys* inspire.
The song began from *Jove,*
Who left his blissful seats above;
Such is the power of mighty *love.*
A *dragon's* fiery form *belied* the god;
Sublime on radiant spheres he rode,
When he to fair *Olympia* pressed,
And stamped an image of *himself,* a sovereign of the *world.*
The listening crowd *admire* the lofty sound;
A *present deity!* they shout around;
A *present deity!* the vaulted *roofs* rebound.
With ravished ears
The monarch hears;
Assumes the *god,*
Affects to nod,
And seems to shake the *spheres.*

Who was, is understood before "placed on high" in the first line. The bend on "Timotheus" in the first should be deferred to "choir" (end of the relative clause) in the second line. There is a strong

emphasis on "Jove" in the sixth and on "love" in the eighth line, stress on "Such," slight emphasis on "dragon," strong emphasis on "belied" in the ninth line, and on "A present deity" in the fourteenth and fifteenth lines. The first "A present deity" is loud, the second is softer, like an echo. "They shout around," in the fourteenth line, is merely a circumstance. There is a slight emphasis on "roofs" in the fifteenth, and on "god" in the eighteenth line.

The praise of *Bacchus*, then, the sweet musician sung,
Of Bacchus, ever *fair* and ever *young*.
The jolly god in triumph comes!
Sound the *trumpets*, beat the *drums*.
Flushed with a purple grace,
He shows his honest face.
Now, give the hautboys *breath*, he *comes!* he *comes!*
Bacchus, ever fair and young,
Drinking joys did first ordain.
Bacchus' blessings are a *treasure;*
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure;
Sweet is pleasure after *pain*.

"Then" in the first line is merely a circumstance. In the seventh line, give the first "Comes" in higher, and the second in still higher pitch. There should be a short pause after "sweet" and after "is" in the last line; give the line in a soft tone.

Soothed with the sound, the king grew *vain*,
Fought all his battles *o'er* again;
And thrice he routed all his foes, and thrice he slew the *slain*.
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And while he heaven and earth *defied*,
Changed his hand, and checked his pride,
He chose a *mournful* muse
Soft *pity* to *infuse*.
He sang *Darius*, great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high *estate*,
And weltering in his blood;

Deserted at his utmost need
By those his former bounty fed,
On the bare *earth* exposed he lies,
With not a *friend* to close his eyes.
With *downcast* look the joyless victor sat,
Revolving in his altered soul
The various turns of *chance below;*
And now and then a *sigh* he stole,
And *tears* began to flow.

The sixth to the ninth lines form really a compact sentence, both the sixth and seventh given with the bend. If a semicolon instead of a comma, is preferred after "pride" in the seventh line, *then* should be understood before "changed," and both "changed" and "checked" emphasized slightly. Beginning with the tenth line, descend in pitch by grades through the two following lines, the voice growing softer. With the fifth "fallen" rise a little in pitch, and connect it with what follows. Give the eighteenth line in a very soft tone. In the twenty-first line "below" should be a little more strongly emphasized than "chance."

The mighty master *smiled*, to see
That *love* was in the next *degree!*
'Twas but a *kindred* sound to move,
For *pity* melts the mind to *love.*
Softly sweet in Lydian measures,
Soon he soothed his soul to pleasures.
War, he sung, is toil and *trouble;*
Honor, but an empty *bubble;*
Never ending, still beginning,
Fighting still, and still *destroying.*
If the world be worth thy *winning,*
Think, oh! think it worth *enjoying!*
Lovely *Thais* sits beside thee;
Take the good the gods *provide* thee.
The many rend the skies with loud applause;
So love was *crowned*, but *music* won the *cause.*
The prince, unable to conceal his pain,
Gazed on the fair
Who caused his care,

And sighed and looked; sighed and looked;
Sighed and looked; and sighed *again;*
At length with love and wine at once oppressed,
The vanquished victor sunk upon her breast.

"Smiled" in the first line would take the bend if it were not too closely connected with what follows; it is very slightly emphasized. The third line is given with the bend because the related sequel follows. There is strong emphasis on "love" in the second, slight on "love" in the fourth line. From the fifth to the tenth line, vary the pitch. The clauses—"Never ending, still beginning, Fighting still, and still destroying" form a series; defer emphasis to the last. Each of the first three is given with a slight bend. The eleventh and twelfth lines form a compact sentence, *then* being understood before "Think." In the sixteenth line, defer emphasis from "won" to "cause." In the seventeenth, defer the bend from "prince" to "pain" (end of descriptive clause). If "prince" had been strongly emphasized, the bend would not have been deferred. In the twentieth and twenty-first lines, give each "sighed and looked" with the bend.

Now strike the golden lyre *again;*
A louder yet, and yet a *louder* strain:
Break his bands of sleep *asunder,*
And rouse him like a rattling peal of *thunder.*
Hark! hark! the horrid sound
Hath raised up his head,
As awaked from the *dead,*
And *amazed* he stares *around.*
Revenge! revenge! Timotheus cries;
See the *furies arise!*
See the *snakes* that they rear,
How they hiss in their hair,
And the sparkles that flash from their *eyes!*
Behold a ghastly band,
Each a torch in his hand!
These are Grecian *ghosts,* that in battle were slain,
And *unburied,* remain,
Inglorious on the plain.
Give the vengeance *due*
To the valiant crew.

Behold how they toss their torches on high!
How they point to the Persian abodes,
And glittering temples of their hostile *gods!*
The princes applaud with a *furious joy;*
And the king seized a *flambeau,* with zeal to *destroy!*
Thais led the way,
To light him to his *prey;*
And like another *Helen,* fired another Troy.

Give the whole stanza with force. Vary the pitch to suit the sentiment. In the first two lines, rise from the beginning in pitch; in the next two, rise still more. In compound verbs, like *break asunder* (third line), emphasize the last part. Stress falls on "rouse," in the fourth line. The first "hark" (fifth line) is lower, the second "hark" still lower in pitch. The fifth to the eighth lines should be given very fast. In the ninth line, emphasize alike the first and the second "revenge." In the tenth line, "arise" is slightly emphasized. Stress falls on "hiss," in the twelfth, and on "sparkles," in the thirteenth line. Prolong the double *s* in "hiss;" defer the emphasis from "sparkles" to "eyes." End the sixteenth line with either the partial or the perfect close; the first is easier here. As a rule, except in loose sentences, use one or the other, according to the variety needed in the sentence. In the twenty sixth line, "Thais" is slightly, in the twenty-eighth, "Helen" is strongly emphasized.

Thus long ago,
Ere heaving bellows learned to blow,
While organs yet were *mute,*
Timotheus, to his breathing flute
And sounding lyre,
Could swell the soul to *rage,* or kindle soft *desire.*
At last divine *Cecilia* came,
Inventress of the *vocal frame.*
The sweet enthusiast, from her sacred store
Enlarged the former narrow bounds,
And added *length* to *solemn sounds,*
With nature's mother-wit, and arts *unknown before.*
Let old Timotheus *yield* the prize,
Or *both divide* the crown;
He raised a mortal to the *skies;*
She drew an *angel down.*

In the first line, *as* is understood before "long ago," and *so then* before "Timotheus" in the fourth, the first six lines forming a compact sentence. In the thirteenth line, *either* is understood before "let old Timotheus," the last four lines forming also a compact sentence. In the seventh line "Cecilia," and in the eighth, "vocal frame," are strongly emphasized. In the twelfth line, defer emphasis from "mother-wit" to "unknown before." In the thirte nth line, emphasize either "yield" or "prize." In the fourteenth line, "both" is slightly, "divide" is strongly emphasized. In the fifteenth line, "skies" may be emphasized or not, as preferred. At the end of the last line, *to the earth* is understood. There should be a slight pause after "she" and after "angel," and also after "He" in the preceding line.

HERVÉ RIEL.

BY ROBERT BROWNING.

On the *sea* and at the *Hogue*, sixteen hundred ninety-two,
Did the *English* fight the *French*—woe to France!
And, the thirty-first of May, *helter-skelter* through the blue,
Like a crowd of frightened *porpoises* a shoal of *sharks* pursue,
Came crowding *ship* on ship to St. Malo on the *Rance*,
With the *English* fleet in view.

Browning's verse lends itself generally to strong, but not much to soft effects; it often jars on the ear. In the first line, "sea" and "Hogue" are strongly emphasized. In the second line, "woe to France" is lower in pitch; prolong "woe." Give the last part of the third line very fast. In this line, "blue," and in the next, "pursue," are given with the bend; only *independent* clauses beginning with *like* are given with the falling slide. If this is preferred here instead of the bend, make the clause "Like a crowd," etc., independent. Do not read it like a parenthesis. After "porpoises," *which* is understood. There being a strong comparison, both "porpoises" and "sharks" should be strongly emphasized. In the last line, "in view" should be lower in pitch.

'Twas the squadron that *escaped*, with the *victor* in full chase,
First and *foremost* of the drove, in his great ship, *Damfreville;*
Close on him fled (great and small),
Twenty-two good ships in all;

And they signaled to the place,
"Help the winners of a race!
Get us *guidance*, give us *harbor*, take us *quick*—or *quicker* still,
Here's the *English* can and *will!*"

The first two lines mean that Damfreville, in his great ship, was first and foremost of the squadron that had escaped so far. In the last three lines, sing out as from a distance. Begin with the tone back in the mouth, letting it come forward as they draw near. In reality, they no doubt used flags as signals, but it is proper, for dramatic effect, to represent them as calling out. "Or quicker still," in the seventh line, and the whole of the last line are lower in pitch.

Then the pilots of the place put out brisk and leapt on board;
"Why, what hope or chance have ships like *these* to pass?"
laughed they;
"Rocks to *starboard*, rocks to *port*, all the *passage* scarred and *scored*,
Shall the *Formidable* here with her twelve and eighty *guns*
Think to make the river-mouth by the *single* narrow *way*,
Trust to enter where 'tis ticklish for a craft of twenty *tons*,
And with flow at *full* beside?
Now 'tis *slackest* ebb of *tide*.
Reach the *mooring!* Rather say,
While rock *stands* or water *runs*,
Not a ship will leave the *bay!*"

In the first line, "and leapt on board," and "laughed they," in the second line, are low in pitch. Before "Rocks to starboard" (third line) *with* is understood. Make the pilots' tone very gruff. In each of the fourth, fifth and sixth lines, rise a little in pitch. *Shall she* is understood before "Trust to enter" (sixth line). The seventh line is lower, the eighth is higher in pitch; in the ninth line, "Reach the mooring" is lower. Suggest in the tone: *Why we never heard of such a thing.* In the tenth line either rise or fall as preferred. In the fourth line, "twelve and eighty guns," means probably that there were twelve large and eighty small ones.

Then was called a council straight;
Brief and *bitter* the debate;
"Here's the *English* at our heels; would you have them take in tow
All that's left us of the fleet, linked together stern and bow,
For a prize to Plymouth Sound?

Better run the ships *aground!*"
(Ended Damfreville his speech.)
"Not a *minute* more to wait!
Let the captains all and each
Shove ashore, then blow *up, burn* the vessels on the beach!
France must undergo her fate."

Let the tone be animated but conversational. Give the first line fast. The second should be lower in pitch. "Bow" in the fourth line should be pronounced as if rhyming with *now*. The fifth line should descend in pitch. In the eighth, ninth and tenth lines, the tone should be louder, as if giving a command. The last line should be lower in pitch, with the tone of *I can't help it*, intense, but simple and conversational. The tenth line means *go ashore, blow the vessels up and burn them.* "Ashore" and "blow up," are given with the bend, "beach," with the partial close. This is the correct way, but if a climax is intended, or, for the sake of variety, the partial close may come on "ashore" and "blow up." In the last line, a short pause should follow "France."

"Give the word!" But no such word
Was ever spoke or *heard;*
For up *stood,* for out *stepped,* for in *struck,* amid all these—
A *captain?* A *lieutenant?* A *mate*—first, second, third?
No such man of *mark,* and meet
With his *betters* to compete!
But a *simple* Breton sailor, pressed by Trouville for the fleet,
A poor coasting *pilot* he,—Hervé Riel the Croisickese.

"Give the word," in a tone of command. The second line and the last part of the first, are lower in pitch, "heard" in the second line, still lower. In the third line "up stood," etc., form a series. Give the fourth line with the tone of: *Well, what was it?* "A Lieutenant" is higher in pitch, "first, second, third," are climateric, as if asking a person to guess which it was. Do not give them deliberately, as if they were the heads of a sermon. "Betters" in the sixth line is slightly emphasized.

And "What mockery or *malice* have we here?" cries Hervé Riel;
"Are you *mad,* you Malouins? Are you *cowards, fools* or *rogues?*
Talk to *me* of rocks and *shoals, me* who took the *soundings,* tell

On my *fingers* every bank, every shallow, every *swell*,
'Twixt the offing here and Grève, where the river disembogues?
Are you *bought* by English gold? Is it *love* the lying's for?
'Morn and eve, night and *day*,
Have I piloted your bay,
Entered free and anchored *fast* at the foot of Solidor.
Burn the *fleet* and ruin *France!* That were worse than *fifty* Hogues!
Sirs, they know I speak the *truth!* Sirs, *believe* me there's a way!

Give this stanza with the natural changes of the voice, not square and hard. "Shoals" in the third line is given with the partial close or else with the bend; the last part of the line rises in pitch. "What mockery or malice," etc. (first line), is the same as *stuff and nonsense.* "Talk to me of rocks and shoals," etc. (third line), expresses *I know the whole way minutely.* The first part of the sixth line forms an antithesis with the last part. In the ninth line the emphasis may be deferred from "fast" to "Solidor." The tenth line is lower in pitch, the first part of the eleventh is louder and higher, the last part, a little lower in pitch. Avoid deep, hard inflection. Give "Sirs, believe me there's a way" in the tone of: *They say there's no way. I say there is!*

"Only let me lead the *line*,
Have the *biggest ship* to steer,
Get this *Formidable* clear,
Make the others follow *mine*,
And I lead them, most and *least*, by a passage I know well,
Right to Solidor, past *Grève*,
And there lay them safe and sound;
And if *one* ship misbehave,
Keel so much as grate the *ground*,
Why, I've nothing but my *life;* here my *head!*" cries Hervé Riel.

"Line" in the first, "steer" in the second, and "clear" in the third line, are given with the partial close; "mine" in the fourth, "well" in the fifth, and "Solidor" in the sixth, with the bend. "Grève" in the sixth, and "life" and "head" in the last line, are given with the partial close. Say, "Why, I've nothing but my life," etc., in an indifferent, careless tone.

Not a minute more to wait!
"*Steer* us in, then, small and great!
Take the helm, *lead* the line, *save* the squadron!" cried its chief.
"Captains, give the sailor *place!*
He is *admiral*, in brief."
Still the North wind, by God's grace,
See the noble fellow's face
As the big ship, with a *bound*,
Clears the entry like a *hound*,
Keeps the passage as its *inch* of way were the wide *sea*'s profound.

There was, is understood before "Not a minute" in the first line. In the first, sixth, seventh, eighth, ninth and tenth lines, it is the poet himself who speaks; in the second, third, fourth and fifth, it is Damfreville. Though allowable, it is better to have no emphasis on "helm." "line," or "squadron," since Hervé Riel had already said that he would take the helm and lead the line, and "most and least" *implies* the squadron. Prolong "save" in the third line. The tone in the fourth and first part of the fifth line should be louder, as if giving the word of command. Make this phrase a little lower in pitch, and the sixth line still lower. Give the seventh with spirit; raise the voice to challenge attention and arouse enthusiasm. In the last line, give strong emphasis to "inch," less strong to "sea's;" "were the wide sea's profound" should be lower in pitch. Make the whole of the tenth line strong.

See, safe through shoal and rock,
How they *follow* in a flock.
Not a ship that misbehaves, *not* a keel that grates the ground,
Not a *spar* that comes to grief!
The peril, see, is *past*,
All are harbored to the *last*,
And just as Hervé Riel hollas, "Anchor!"—sure as *fate*,
Up the *English* come, too late.

Give the first line fast. The second line expresses: *See how they follow, flocking after.* In line third, the emphasizing "not," both times, implies *just as he said.* In the fourth line, "spar" is emphasized, as it has not been mentioned before; "to the last," "sure as fate," "too late," in the last three lines are lower in pitch. "An-

chor," in the seventh line, is higher. The seventh line is too much like prose; it can be scanned only in this way: "And just *as* Hervé Riel hollas 'Anchor!'"

So the storm subsides to *calm;*
They see the green trees wave
On the heights o'erlooking *Grève;*
Hearts that *bled* are stanched with balm.
"Just our rapture to enhance,
Let the English rake the bay,
Gnash their teeth and *glare* askance
As they *cannonade* away!
'Neath rampired Solidor pleasant *riding* on the Rance!"
Now *hope* succeeds *despair* on each captain's countenance!

The fourth line should be given in a soft tone, and in lower pitch, the fifth to the eighth lines should be higher and louder. In the ninth line, after "pleasant riding," *of a vessel at anchor* is understood.

Out burst all with one accord,
"This is Paradise for *hell!*
Let France, let France's *king*,
Thank the man that did the thing!"
What a shout, and all one *word*,
"Hervé Riel!"
As he stepped in front once more,
Not a symptom of surprise
In the frank blue Breton eyes,
Just the *same* man as before.

In the fifth line, "what a shout" should be lower in pitch. In the sixth line, suggest the shouting of many voices at a distance. The seventh line should be given with the bend, because it depends on what follows. *There was,* is understood before "Not a symptom," etc. (eighth line).

Then said Damfreville, "My friend,
I must speak out at the end,
Though I find the speaking *hard;*
Praise is deeper than the *lips;*
You have *saved* the king his ships,
You must name your own *reward.*

' Faith, our sun was near *eclipse!*
Demand *whate'er* you will,
France remains your *debtor* still.
Ask to heart's *content* and *have!* or my name's not *Damfreville.*"

In the second line, "at the end" means *at last.* The partial close should come on "hard," "lips" and "eclipse" in the third, fourth and seventh lines. "Ships" and "will," in the fifth and eighth lines, should be given with the bend. The fifth line should express intense feeling. The sixth line should be lower in pitch, the seventh higher and louder, the ninth lower. The first two clauses in the tenth line should be louder and higher, the last lower in pitch. The eighth and ninth lines express: *Whatever you ask, you can't ask enough.*

Then a beam of *fun* outbroke
On the bearded mouth that spoke,
As the honest heart *laughed* through
Those frank eyes of Breton blue:
"Since I needs must say my *say,*
Since on *board* the duty's *done,*
And from Malo Roads to Croisic Point, what is it but a *run?*—
Since 'tis ask and *have,* I may—
Since the others go ashore—
Come! A good whole *holiday!*
Leave to go and see my *wife,* whom I call the *Belle Aurore!*"
That he *asked,* and that he *got*—nothing more.

Give Hervé Riel's answer in the tone of an old sailor. The partial close should come on "blue," "holiday," "Belle Aurore" and "got" in the fourth, tenth, eleventh and twelfth lines. "Say," "done," "run," "may," "ashore" in the fifth, sixth, seventh, eighth and ninth lines, and "asked" in the twelfth line, are given with the bend. The seventh line is lower in pitch. "What is it but a run" means *Oh, it's not much, only a run.* In the twelfth line, "and that he got" should be lower in pitch; "nothing more," still lower.

Name and *deed* alike are lost;
Not a *pillar* nor a *post*
In his Croisic keeps alive the feat as it befell;

Not a head in white and black
On a single *fishing-smack*,
In memory of the man but for whom had gone to wrack
All that France saved from the fight whence England bore the *bell*.

In the first line, emphasis may be deferred from "name" and "deed" to "alike." In the third line, "as it befell" should be lower in pitch. In the last line, "bore the bell" means *gained the victory*. There should be no emphasis here on "France," because she is (so to speak) one of the principal personages in the poem, and is kept in view throughout.

Go to *Paris;* rank on rank
Search the heroes flung pell-mell
On the *Louvre*, face and flank;
You shall look long *enough* ere you come to *Hervé Riel*.
So, for better and for *worse*,
Hervé Riel, accept my *verse!*
In my verse, Hervé Riel, do thou once more
Save the squadron, *honor* France, love thy *wife*, the Belle Aurore!

Emphasis may be deferred from "heroes" in the second line to "Louvre" in the next, or not, as preferred. In the third line, "face and flank" should be lower in pitch. The fifth line should be given in a soft tone, the sixth should be lower in pitch, the seventh stronger in tone; either emphasis or stress may fall on "once more," but the latter is better. The last two lines mean *again and again repeat this noble act.* The idea is clear enough, but not its expression. In the last line, "Save the squadron" should be lower, "honor France" higher, "love thy wife" lower, "the Belle Aurore" still lower in pitch. It is better to let the emphasis fall on "wife" rather than defer it to "Belle Aurore," and to bring in the latter as an after thought following a long ellipsis.

APPENDIX II.

APPENDIX II.

THE VOICE IN ELOCUTION.

BY ROBERT R. RAYMOND.*

Voice, in the generic sense, is a property of all living animals which are structurally endowed with a capacity to procure certain sounds uttered from the mouth: articulate voice, the organ of language—which, as the vehicle of thought and feeling, is the divinely ordered means of social intercourse and intellectual progress—belongs to man alone. The methods by which the intellectual attainments of any one member of the human family may thus become the possession of all are two—viz., *speaking* and *singing*.

These must have been almost coeval in their origin; for, as the deductions of reason assure us that the social necessities of the race must have very early given rise to spoken language, so a universal experience unites with remotest tradition in ascribing to every human

* Editor's Note.—This essay, written by my father in 1877, for "Johnson's Cyclopædia," still possesses value for those who follow his method in teaching. In "The Universal Cyclopædia," published by D. Appleton & Co., and the A. J. Johnson Co., New York City, a large part of it has been incorporated, without my father's name, in a general article on "Voice," with the subscription, "Revised by Alexander Melville Bell." Prof. Bell was a friend of my father, and the essay here reprinted contains a recognition of his distinguished merits as an instructor, and also as the inventor of "visible speech," which has been retained in the revised article. It need not be said that revision and additions by such an authority must be valuable. But I have not incorporated Prof. Bell's improvements in this republication, preferring that my father's name should be attached to his own work.

being a religious impulse which finds its most adequate expression in song. The least civilized tribes have always celebrated their festivals of worship with rude rhythmic chants, while the cultivated nations of all time have cherished music as the ethereal medium of poetry and a potent agent in the culture of the soul. For the musical side of vocal art science has already done much by defining its forms and improving its processes. Mathematics and physics have expounded the laws of sound; philosophers have discovered the immutable principles upon which melody, harmony, and rhythm depend; and the definite nature of the work to be accomplished in giving force and expression to the singing voice has made it possible to conduct that work on a well-ascertained scientific basis. But to the cultivation of speech, a faculty normally universal, and hence much more intimate and important in its relations to man—the minister of his highest social welfare and the agent of his noblest progress—its more complicated mechanical processes and the indefinable character of its melodic scale have hitherto presented the most formidable obstacles.

In many respects, however, what has been accomplished for one of these arts enures also to the benefit of the other. In both, the instrument, at least, is the same, though put to somewhat different uses. The important results of recent investigation in the domain of acoustics, though less obviously practical in their application to speaking than to singing, cannot but be, in the end, of great advantage to both, and that æsthetic culture by which all forms of art are inspired to their lofty purpose is essential alike to music and to elocution.

The limitations of this article require that these con-

tributions of science and experience to the culture of the human voice shall be treated with exclusive reference to elocution. This may be done from a physiological, a physical, and a psychological point of view; in other words, we may consider the instrument, its mechanical uses and processes, and those intellectual laws by which it is made to convey thought and emotion to the human soul.

I. Of the physical apparatus employed in the production of voice the merest outline of description must suffice. Any good manual of anatomy will furnish the inquirer with the detailed discussion he may desire. If we begin to construct the mechanism of the voice as we would build an organ (to which it bears some analogy), we find at the base, in the human chest, the lungs, which perform the office of a bellows to furnish air for the instrument above. This air is forced by their action through bronchial tubes, which, extending upward through either lung, gradually converge until they meet in a single tube, called the *trachea*, or wind-pipe, consisting of incomplete cartilaginous rings lying horizontally one above the other. At the upper end of the trachea is a funnel-shaped piece of mechanism, enlarging upward and composed of various cartilages connected by ligaments, and moved by muscles. This is called the *larynx*. Through its centre, in continuation of the air-tube, runs a hollow passage, which terminates in a wide triangular opening. Across this are stretched two pairs of tense elastic membranes—the *chordæ vocales*—which have the power both of moving together and of playing into each other. Of these, however, only one pair is immediately concerned in the production of tone. These are called, therefore, the *true* vocal cords. Between their fine edges there is a narrow opening or

chink, called the *glottis;* and as these cords are at will made more or less tense, the wind that is forced through the opening causes them to vibrate audibly with various degrees of force and pitch.

This is the genesis of voice: from this point the tone here generated undergoes only modifications of fulness and quality and such as combine to effect articulation. It now passes the *pharynx*, a membranous bag which leads both into the mouth and into the nose, being separated from the former by the curtain of the palate, and from the latter by a very thin osseous partition. This, together with the two *false* vocal cords and the anterior cavity of the mouth, together with the frontal cavities over the eyes and in the cheek-bones, constitutes a resonance-apparatus, a species of sounding-board, by which the voice is modified in respect to fulness and quality. How it is further affected by the teeth, the tongue, the palate, and the other organs of articulation we are yet to consider.

II. Sound comes to our ears in two forms—as *tone* and as *noise*. Tone is sound caused by the regular periodic vibrations of the sounding body, such as is given out by musical instruments. Noise proceeds from irregular movements of the sounding body. The crash of thunder, the rattling of the streets, the discord which results from striking all the keys of a piano at once—these are noises. The sounds which we make in speaking consist of both tones and noises.

Prof. Helmholtz, of Heidelberg, in his *Lehre von den Tonempfindungen*, has shown that for the production of every vowel-sound the cavity of the mouth is definitely tuned by the disposition of its various parts—the teeth, the tongue, the lips, the soft palate, the pharynx, etc. The air confined in the cavity of the mouth has, like

any other body of confined air, its own rate of vibration, and hence its own pitch, which varies with the variation of the cavity. The vowel-sound, therefore, is independent of the musical tone produced by the larynx, and is always the same, whether in the mouth of a man, a woman, or a child. This is true also of some of the consonant sounds, while others are merely noises produced by the breath vibrating at points of resistance in partly-closed organs. Thus, every element of language has its own peculiar type—or *Klang*, as it is called by the Germans—which distinguishes it from all others. These characteristic sounds may be heard even in whispering. In speaking aloud they are combined with the noises (also formed in the mouth-cavity) and supported by the *tones* of the larynx. Speech thus results from the combined working of two very different actions of the vocal organs. The difference between singing and speaking is, that the first employs pure tones, modified only, *when words are used*, by those rapid and scarcely-observable discords caused by the striking of the air upon the interior parts of the mouth; while in speaking these *noises* predominate, and *tone* asserts itself only or mainly in the occasional prolongation of the vowel-sounds.

Tone has three properties—strength, pitch, and quality, called by the Germans *Klangfarbe* (tone-color), and by the French *timbre* (stamp). The latter term has come into very general use in English works upon the voice and its culture. The strength of a tone depends upon its amplitude, its pitch upon the rapidity, and its timbre upon the form, of the vibrations which produce it. As the strength of the tone depends upon the breadth of the sound-waves, this, in its turn, depends primarily upon the structure, and then upon the vol-

untary disposition or adjustment, of the vocal organs and of the resonance-apparatus. Much misdirected labor is sometimes expended in attempting to increase the power of the voice by harsh and straining exercise of its muscular organism, with a vague idea of imparting to them toughness and vigor. In view of the delicacy and tenderness of these ligaments, such a process must appear somewhat worse than useless. When once these parts are fully developed, it is not possible in this way to make a strong voice out of a weak one. Its tone may indeed be reinforced—first, by adding to the impulse which produces it through a greater exertion of the diaphragm and abdominal muscles; secondly, by a proper adjustment of the vocal cords and the management of the breath; and, thirdly, by the co-vibration of the chest, the mouth-cavities, and the bony parts of the head, so that whatever tends to give capacity to the one or firmness to the other contributes to this end. But when we come to consider the nature of timbre, and the ways of modifying it, we shall see that the processes which enter into that culture are nearly identical with what is necessary to this, and exactly adapted to impart to the voice not only a sweet and agreeable quality, but also that reach and ring which comprise all the best effects of power.

The pitch of a tone depends upon the number of the vibrations in a given time by which it is produced; the more rapid the vibrations the higher the pitch. The octave of a tone has exactly twice as many vibrations in the same time as the tone itself; the fifth above the first octave, three times; the major third above the second octave, five times; the fifth of the same octave, six times; and the minor seventh of the same, seven times as many. Variations of pitch in the human

voice are due exclusively to the action of the glottis and the ligaments of the larynx, and are subject to the uniform laws by which the tones in hollow tubes ascend or descend according to the different lengths of the air-columns they contain, and in stringed instruments according to the greater or less tension, the extent, and the degree of vibrating surface in their strings. By means of the *Laryngoscope* (which see) the various movements of the larynx and vocal cords which combine these two principles in the production of tone have been accurately inspected and recorded. It is found that in giving forth the lowest tones of what is called the *chest-voice* the windpipe is enlarged to its utmost capacity, the vocal cords are moved throughout their whole length with large, loose vibrations, which are communicated to all the interior parts of the larynx, and again, by resonance, to the confined air in the cavity of the chest. When to this is added a peculiar expansion of the pharyngeal cavity, that full, rich quality of the voice is produced to which Dr. Rush gave the name of *orotund* (from the *ore rotundo* of the Latin maxim), and to which the dramatic artist is indebted for some of his finest effects. As the scale is ascended the vocal cords swiftly meet and separate at each new tone, and are shortened and made more tense, as the strings of the violin are controlled by the fingers of the player. The tones of the *head-voice* (as it is usually styled) are produced by vibrations of the fine inner edges only of the *chordæ vocales.* This, however, is but a general and imperfect view of a very complicated process, and makes no account of the expansion and contraction of the trachea, with the consequent rise and fall of the larynx, and some other important modifications. For we are less concerned at present to give an

accurate description of the physiological processes than to expound the physical laws relating to them, in obedience to which the phenomena of voice are produced.

The division of the vocal scale into registers (chest-voice, head-voice, falsetto, etc.), their points of transition, and the treatment of the singing voice with regard to them, about which a wide difference of opinion exists, are less important in elocution, because the scale employed is more limited, little beyond the lower and a part of the middle register requiring cultivation, and that of a simpler character. Men speak (normally) an octave lower than women, employing usually only the chest-tones, rarely the head-tones, and never the falsetto. The usual range of the male voice is from low F to A. Women use mostly the upper part of the chest register and the lower part of the falsetto, ranging from A below the line to B in the treble clef. Little children speak entirely in the falsetto.

The upper part of the chest register—that is, the middle voice—is best adapted to public speaking, being most capable of inflection, farthest of reach, and most easily sustained. If the voice is pitched too high, when excitement supervenes it will tend to break into a scream, while for low-keyed voices it is usually very difficult to rise out of a tedious monotony. The middle voice gets all the advantage from chest-resonance, and at the same time has room to rise when emotion or occasion demands. The accomplished speaker should have full control over the pitch of his voice, and be able to modulate its key at will, so as to adapt it to all external circumstances.

The increase of the compass of the voice is not so important in elocutionary as in musical instruction. A

judicious practice of the scale under the guidance of a skilful master will accomplish all that is necessary in this respect, and at the same time tend to improve the voice in flexibility and purity.

But the most important thing to be considered in the culture of the voice is timbre and quality. All bodies and instruments employed for producing musical sounds give forth, besides their fundamental tones, certain other tones due to higher orders of vibration. It is the intermixture of these with the fundamental tone which determines the *quality* of the sound, and distinguishes instruments from each other—a clarionet from a flute (for example), both these from a violin, all of them from the human voice, and different voices from one another. These are the *harmonics* of the fundamental tone—called by the German physicists the *harmonic overtones.* Though feeble in comparison with the primary tone, they may, with a little practice and attention, be heard when, for instance, one of the lower notes is struck upon a pianoforte. Above every tone of a determined pitch may be traced a whole series of "harmonic overtones," rising according to the "acoustic series" before indicated—viz., first the octave, then the fifth, etc., etc.

The timbre of a tone, as we have said, depends on the *form* of the waves of vibration. As the surface of water is moved into waves of a different form according to the object which agitates it—whether a falling stone, a ruffling wind, or a dividing keel—so the movements of the air take different shapes according to the way in which they are excited, whether by the violin-string under the rasp of the bow, the harp-string plucked by the finger, or the reed of the clarionet vibrated by the breath. These varieties are infinitely numerous, and

are distinguished by the different relations which they cause between the fundamental tone and the overtones. The most beautiful timbre is found to result from that form of the vibratory waves which produces the primary and its harmonics in the intervals of the major cord to the sixth above, the former sounding most loudly, and the latter gradually decreasing. As the overtones increase in strength in relation to the fundamental tone, the sound grows shrill; and if the higher overtones, which lie close together and are dissonant, overpower the fundamental, the quality of the sound becomes exceedingly harsh and disagreeable.

The timbre of the voice depends on the manner in which the tone begins, the management of the breath in producing it, the direction given to the column of air which carries it, and the disposition of the anterior cavities by which it is tuned for the various elements of speech. It has been found that the form of vibration most favorable to a pleasing as well as far-reaching quality of voice is a *round* form—*i.e.*, one which sends the sound-waves out upon the air in such a way as to allow of their circulation in all directions with the least obstruction; and that this form is best produced by a light, elastic impulse, like that made by the sudden fall of a pebble into the smooth surface of a lake—with the difference that sound spreads out in the air like a sphere, while the waves of water extend only in circles. This is to be accomplished, first, by a careful adjustment of the vocal organs, so as to allow just the quantity of breath to escape which is necessary for the production of the tone. If too little breath is used, the vibrations will be feeble and the sound will lack strength; if too much, the vibrations will be distorted from the form most favorable to an agreeable and effective quality.

An excessive pressure of the breath drives the sound-waves forth in a single direction, instead of allowing them to expand, and the low harmonic overtones disappear, while the high dissonant overtones disagreeably assert themselves. Every particle of the column of air should vibrate, or of course it is lost to sound; besides that, the escape of unvocalized along with the vibrating air makes itself manifest in a certain wheezing very detrimental to the purity of the tone. The first impulse of the voice, then, should be sudden, light, and made with a moderate expenditure of breath, which may be afterwards reinforced. By this method the sound takes on a round and even form, which may be by due precautions maintained and the timbre kept always at its best; while the same process is most favorable also to the reach of the sound, as it is well known that more speed and power can be generated by a quick, elastic blow than by the steadier pressure of a heavy force.

Again, both theory and experience teach that, for purposes of purity in tone, the air-column from the larynx should be directed, both in speaking and singing, to the front of the mouth, and concentrated there above the upper teeth, whence it should rebound to form continuous vibrations in the various resonance-apparatus behind. If this rebound takes place farther back from any portion of the roof of the mouth, it is found that the inharmonic overtones become prominent, and various discordant qualities result. And here it may be remarked that most of those well-known faults of voice—such as nasality, gutturality, huskiness, thinness, strainedness, and excessive metallicity—which have usually been deemed organic and unalterable, may be traced (with the exception of rare instances of structural defect) to some violation of natural

law in the use of the vocal apparatus, and may by proper treatment be greatly modified, and often, especially in the case of young children, entirely obviated.

Finally, the form given to the mouth-cavity, by which it is tuned for the elements of articulation, has not a little influence on the timbre of the voice. For, however excellent the tone may be in its origin, the form of the vibrations—on which, as we have seen, the quality depends—must be affected by the passages through which they proceed on their way to the lips. In the case of the vowels, and some of the consonants, the larger proportion of this air is employed in the generation of a proper musical tone with its regular vibrations, while the remainder, encountering various obstacles in its passage, breaks into *noise*, with irregular vibrations and dissonant overtones. With others of the consonants this proportion is reversed, and these derive their peculiar character from the predominance of noises, which cause the proper musical tones to become almost imperceptible. When both consonants and vowels are combined in syllables, the mouth is tuned and untuned for the vowel sounds with great rapidity, while the swiftly-succeeding movements of its mechanism form the consonants. As a general rule, and one of far wider application than might at first be supposed, these elements should be formed far forward in the mouth; for when the necessary impulse is given farther back the sound is too tardy in striking the external air, and a dull and hollow quality is imparted to the voice. This is contrary to the practice of most teachers of elocution, who constantly inculcate the duty of producing the voice, as much as possible, from the throat and chest, under a mistaken notion that it will thus acquire strength and fulness. Care must also be taken to give

room in the mouth-cavity for the proper formation of the vowel, or the air in the nasal *fossæ* (which, in correct speaking, is mostly shut off by the soft palate) will be moved to vibration, and a nasal quality will be the result. The more room given in the mouth for the vowel-sounds, the more will musical tones predominate, and the richer, fuller, and sweeter will be the utterance. So true and so important are these injunctions that it has been said that the quality of a healthy voice has its origin in the mouth-cavities rather than in the vocal cords, as is commonly supposed.

Very careful and minute analyses of all the elements of speech, together with the various arrangement and movements of the organs in producing them, have been made by Helmholtz and others, but the subject can be barely indicated here. It is the office of the intelligent teacher, who would cultivate the human voice by methods in accordance with nature, to acquant himself first with the physiology of the delicate and complicated instrument with which he assumes to deal, and then with the physical laws which are concerned in the production of the vocal sounds—the proper disposition of the vocal cords, and the management of the breath in originating and sustaining musical tones, the proper way of directing the air-column through the anterior passages, the right disposition of the mouth-cavities that the quality of the tone may not be impaired by improper obstructions, and the due adjustment of the teeth, tongue, lips, and palate to a pure articulation. Possessed of this knowledge, with the added resources of his own experience, he will be able not only to impart to the voices of his pupils those qualities of melody, reach, and resonance which enter into agreeable and effective speech, but to modify, and often completely

remedy, vocal defects hitherto regarded as organic, and to treat successfully those widely-prevalent diseases which result from misuse of the sensitive vocal organs.

One of the most wonderful and interesting results of the system here outlined may be seen in what it has accomplished for the instruction of deaf mutes. The occasional attempts hitherto made by these unfortunates to utter speaking sounds have resulted only in discordant tones, entirely uncontrollable in the essential particulars of pitch and quality; but by many years of minute investigation and unwearied experiment, assisted by an ingenious system of diacritic symbols, Prof. A. Graham Bell of Boston has been enabled to teach them not only to produce all the sounds of speech, but to appreciate and to modify the quality of their voices, to sustain or to vary the pitch, and, in short, to fulfil all the conditions of a correct and pleasing utterance. The symbolic system alluded to was invented by Prof. A. Melville Bell, a distinguished elocutionist formerly of London. It is called "visible speech," and consists of a series of signs which indicate by their form (depending for the vowels on the shape of the wind-passages, and for the consonants on the disposition of the tongue and palate) the exact method by which all the sounds possible to human speech must be produced.

III. With this cursory glance over the field of culture as regards the mechanical laws which govern the voice, we come to a still briefer consideration of speech as the medium of expression, the vehicle of thought and emotion. If we view the vocal elements combined in syllables and words and sentences as constituting the *form* of our art, we inquire now after the animating *spirit* which is to imbue that form with beauty and power. This influence is to be found, primarily and

comprehensively, in the largest general culture—intellectual, æsthetic, moral. Cicero demanded for the orator the most consummate and various wisdom, and Quintilian contended that he should be also a *good* man; and even for the reader or the actor, who but embodies in his utterance the sentiments of another, it is clear that intelligence and sensibility to appreciate the language he employs is absolutely indispensable to the successful performance of his task. This psychological fitness makes itself immediately felt in an infinite variety of vocal inflections, some of them so minute as to defy analysis and almost to elude observation. These subtle phenomena the elementary writers, under the head of modulation, undertake to classify, and to formulate a system of *rules* by which they may be definitely produced and regulated. Yet, notwithstanding the nearness of the subject to all human interests, it is not to be denied that the formal study of elocution as a branch of education has never been popular except in ages and communities where mellifluous speech has been cultivated for its own sake—as an end rather than a means. There is a latent suspicion in the common mind that the fine subtleties of thought and emotion, and the innumerable varieties of vocal inflection which are the exponents of these, are incapable, from the nature of the case, of analysis and classification and mechanical production; that they must result from the intuitive agency of the intellect and the heart; and that without this spontaneous energy no artificial system is competent to create them. Hence, there is much talk, even among intelligent advocates of the widest culture in every other department of art, of leaving the whole matter of rhetorical delivery to the spontaneous suggestions of nature.

This question may not be argued here: it is sufficient to say that there is truth on both sides of it. If the culture of delivery, according to the supposition of Archbishop Whately, the eminent formulator of the doctrine of *laissez aller* in this branch alone of rhetorical study, necessarily involved the careful attention of the speaker, *while in the act of speaking*, to rules of tone, emphasis, and inflection, the question would be answered in the statement of it. But the *technique* of this, as of all other arts, is to be taught and wrought into a *habit*, so that the learner comes to conform to its minutest requirements automatically. The test of excellence in this art, more than in any other, is the *celare artem*, and any disclosure by speaker or reader of his technical sub-processes is instantly fatal to success. On the other hand, it is not easy to see why this, more than any other art, should be as independent of technical knowledge and skill. Notwithstanding the elaborate effort of the distinguished critic in question to show a difference between this and the art of composition, it appears to us that the analogy is complete, and that his objection holds equally good against the study of the numerous rules of grammar and rhetoric, which would doubtless prove mere impediments to the orator who should make conscious use of them in the pulpit or on the rostrum.

But, after all, it must be aknowledged that there has been a tendency in elocution, as usually taught, to fix the exclusive attention of the pupil upon a prescribed set of modulations, too apt to become mechanical, and so to shut the avenues of his soul against that infinite variety of delicate suggestions which nature is wont to make to cultured sensibility, and which can never be reduced to system. What distinction of grave, or acute,

or circumflex, for example, can inspire the actor to the proper utterance of the *Et tu, Brute?* of the dying Cæsar, adopted from Plutarch by Shakspeare? Here is a single word, the just delivery of which all the systems of all the schools can never define. The *rules* that govern its utterance are indeed the simplest possible, yet the indescribable modulation which should adequately convey its infinite pathos of grief and despair can be generated only in the sympathies of a cultivated mind and heart. From this we may at least infer that no analysis of the voice in delivery can ever be exhaustive, or be allowed to supersede a constant fresh application to the oracles of nature for inspiration to the best utterance. Perhaps, indeed, we should be all the more jealous of systems when they claim to be exact and comprehensive.

Such, for example, are the attempts that have been made at different times, both in this country and in Europe, to define and regulate expression by intervals identical with those which exist in music, and to indicate the modulation by musical notation. One of the most eminent of these theorists was Dr. James Rush, of Philadelphia, who published about fifty years ago the *Philosophy of the Human Voice*, and who deserves respectful mention, not only as an original and acute observer, and one of the first in this country to give impulse to the investigation of this subject, but for the many valuable contributions to the art of vocal culture which his work contains. This writer, having observed the diphthongal character of some of the vowels, gave the name of *radical* to the first, and of *vanish* to the latter of the two elements, and asserted that the voice spans the interval of a musical tone in passing from one to the other. From this he proceeded to construct

the theory that all the intervals of speech may be determined by musical analogies; and he elaborated a system by which all the variations of the voice, in every phase of expression, may be measured by the degrees of the musical scale and marked by a quasi-musical notation. It is impossible here to discuss, or even more fully describe, this theory. It was advanced before the more thorough investigations of modern science had better explained some of the imperfectly-observed facts on which it rests; and probably its acute author, had he lived to our day, would have found reason to modify the tone of triumphant certainty with which it was introduced to the world. Its practical value may be estimated by the fact that not one of the notated phrases by which it is illustrated can be read by the musical symbols without first appealing to the independent action of the mind for a key; and by the other fact, that of all the teachers who have professed to base their instruction upon the philosophy of Dr. Rush, not one (so far as we are aware) has ever made a serious and persistent attempt to carry this portion of it into practice. It is but just to add, however, that all through his rather voluminous work are scattered valuable suggestions of a general nature, and that his analysis of the vocal elements has been found useful for the acquisition of a correct and forcible utterance. Among the most conspicuous of his professed followers were Dr. Barber and Prof. Russell, who were eminent teachers in their day. The former published a *Grammar of Elocution*, in which a brief and ineffectual attempt was made to carry out the musico-rhetorical theory, and the latter an admirable selection of passages of English literature for purposes of voice-culture, entitled *Orthophony, or Vocal Culture*, arranged according to Rush's

classification of the different qualities and uses of the voice, and distinguished by the employment of his terminology.

There is another system which is less open to the objection of artificiality, and which appears to be founded on correct principles and to be susceptible of a wider application to the multitudinous phases of expression. It is that which derives the law of delivery from the structure of the sentence. This idea was first advanced by Walker in his *Elements of Elocution*, but its fuller development was reserved for Dr. Mandeville of Hamilton College, New York. This gentleman carried out the principles of modulation based upon sentential structure (not forgetting the special influence of emphasis, of which he presents an acute and exhaustive discussion) through a very wide induction of sentences selected from English literature. This method of instruction, in causing the arts of composition and delivery to go hand in hand, restores elocution to its ancient dignified alliance with rhetoric. It obviates, too, the tendency of the learner to subordinate natural to mechanical methods in the vocal expression of his thought, by familiarizing him with the intellectual processes involved in its literary expression.

The result of a survey of the whole field is a conviction that the popular prejudice against this branch of education is not entirely without show of reason. It is quite natural to feel more hopeful in entrusting our youth, in this matter, to the "sure instincts of genius" than to systems which cast them in rigid mannerisms, professing to be founded on nature, but having only the effects of bad art, or to the guidance of instructors destitute of that liberal culture which alone can fit them to inspire a sense of the true and beautiful. Never-

theless, there can be no greater fallacy than to suppose that by declining to submit them to a true artistic training we but elect to leave them to the operation of that pure abstract beneficence which men fondly call "nature." Some one, pleading for the moral instruction of the children of the street, said, "Do not suppose that if we refuse this responsibility they will simply go untaught: if *we* do not teach them, you may be sure *the devil will*." So, in the matter of a right rhetorical delivery, we may undervalue the importance of training Young America into good habits, but the influences which induce bad ones will none the less continue to swarm around him like the motes of the sunbeam, and he will take them in at every pore. Not nature, but *false art*, will be imbibed—by the child from the very family at home, by the youth from the very atmosphere of the school-room, by the adolescent from the hoary abuses of the college and the still more abominable traditions of the stage, and by them all from nearly every pulpit, forum, and hustings in the land.

The whole matter may be summed up in the well-worn maxim of Ovid: "The safest path lies midway of the extremes." The true doctrine is thus well expressed by another: "To be able to act upon the souls of men with an elevating and informing power, it is first of all necessary that an artist should cultivate the form of his art to its greatest possible perfection, and have such perfect command of it that the practical application of it is as natural to him as to breathe. For, empty and dead as all technical knowledge is unless it is animated with a soul, yet no product of art æsthetically beautiful is possible without a perfect *technique*."

The inquirer who desires to pursue this subject in detail may be commended to Helmholtz's *Lehre von*

den Tonempfindungen, Dr. Oscar Wolf's *Sprache und Ohr*, Carpenter's *Human Physiology*, and the writings of Max Müller, Czermak, Du Bois Raymond, etc. For popular reading we may refer to Tyndall's *Lectures on Sound;* to Mme. Emma Seiler's *The Voice in Singing* and *The Voice in Speaking*, which present the results of scientific investigation on the subject so far as practically valuable to the ordinary student; and to Dr. Mandeville's *The Elements of Reading and Oratory.*

REMINISCENCES OF PROF. RAYMOND'S TEACHING.

BY R. W. RAYMOND.

As remarked in the Editor's Introduction to this edition, and also explained by the author on p. 10, the preceding manual is confined to the department of "melody," which comprises, strictly considered, questions of pitch alone. Emphasis, for instance, is here treated only as it is secured by inflection, and not in its relation to other means, such as pause, stress (loudness or softness of voice), facial expression, attitude or gesture. Miss Conant's notes, in Appendix I., supply many desultory but useful hints of my father's method in those departments of which he left no systematic record; and it has appeared to me that, imitating her example, I might, though more incoherently and less authoritatively, render desirable aid to the students and teachers who use this book. But I must give frank warning that, after the forty-seven years which have elapsed since I enjoyed my father's instruction, I cannot always clearly distinguish between his precepts and the resulting views, developed from them through my own experience. I can only say that I have honestly set down what I either received from him, or believe to be the logical outcome of the principles in which he trained me.

Apart from many later conversations with him, I gained my personal knowledge of my father's instruction as a student under him at the Brooklyn Polytechnic Institute, where his department comprised rhetoric

and composition, as well as elocution. But these are so intimately connected that I shall make no apology for including in my reminiscences some things which belong to both.

The following paragraphs are, as will be seen, disconnected remarks or apothegms, not even arranged in perfect systematic order.

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1. Correct reading is the proper basis of both oratorical and dramatic delivery, and should be so taught that the reader can convey the author's thought without the aid of gesture or stage-play. To convey not only the thought but the passion, or to indicate the persons as well as the thoughts, is the function of dramatic delivery, and should not be attempted until the art of correct reading has been mastered. The stage, the platform and even the pulpit are afflicted with those who try to express or produce emotion, without having learned how, accurately and effectively, to convey ideas and propositions.

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2. The colloquial tones and inflections are the proper basis of all delivery, including the dramatic and the oratorical. The student should always begin by learning how to render a given passage in ordinary colloquial fashion. Upon that foundation, he may then build the superstructure appropriate to higher moods and purposes. But, apart from the inflections employed also in colloquial utterance, the use, for emphasis or impressive effect, of stress, pause, or gesture, should not, in general, alter the underlying principles of colloquial utterance. The *key* may be changed to express emotion; but the *tune*, expressing thought, must remain

practically the same. There are exceptional instances, in which ordinary rules are intentionally violated for dramatic effect. But these occur also in colloquial speech; and it is questionable, to say the least, whether they are, in any case, advisable.

3. Ordinary delivery for the conveyance of thought, oratorical delivery for the declaration or production of a common sentiment, and dramatic delivery for the expression of personality, scenery or action, are separate departments, and should not be confused without good reason. This is rather a warning than a rule. People of some temperaments or races talk dramatically on nearly all occasions; orators may properly become dramatic at times. There is no fixed rule; but there is a principle, namely, *sincerity*. And the besetting danger of readers and speakers is that of the conventional affectation of a dramatic impulse which they do not, or under the circumstances should not, really feel. If, in the course of his argument, an orator uses the phrase "from East to West," he should not look, or wave an arm, alternately towards these points of the compass. Nobody cares at that moment where they are, or desires to have geographical considerations pictorially suggested in that way.

4. It is impossible to give perfect effect in delivery to bad rhetoric. The importance of the relation between thought and utterance, my father used to say, cannot be overrated. Not only is clearness of thinking a prerequisite of a good style, but clearness of style reacts upon the process of thought; and a vague, confused

style almost unerringly indicates defective thinking. Apart from the mistakes of mere illiteracy, faults of style are almost always due to intellectual defects. Long, loose-hung sentences are produced by those who do not know when they have finished one proposition and begun another; misplaced qualifying clauses express belated after-thoughts; sweeping and essentially meaningless epithets and adjectives are substituted for really descriptive terms by those who are too indolent to think precisely.

There is even a moral quality involved. For there exists a tacit contract between the author of a sentence and its reader and hearer, by virtue of which the former covenants that the sentence contains a definite proposition, and that he knows what it is, when he begins to state it. The product, not the process, of his thinking is to be communicated. The extempore speaker, who flounders towards his close, clutching wildly after an appropriate cadence, may be pitied and forgiven, even though he has been guilty of a fraud in pretending to know, when he did not know, what he was going to say. But he who sets down in writing "what occurs to him," and to whom things do not "occur" in the order which reason requires, and other minds can naturally follow, ought, for his own sake, and for the sake of the public, to recast his work.

The best advice which can be given to readers and reciters with regard to such productions, is to let them alone.

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5. But some speeches and essays, otherwise effective, and even famous, often exhibit the moral fault of insincerity in the form of absurd illustrations or "mixed" figures. An author or speaker committing this rhetori-

cal blunder has usually been misled by an instinctive fondness for startling and intense epithets, not controlled by a sense of their meaning when brought together in a professed picture. But, whatever his temptation, his use of a poetic or dramatic illustration implies a declaration that he sees what he thus calls up from his imagination for his reader or hearer to see with him.

When an eminent statesman, complaining of sundry unjust criticisms, said upon the platform that he had been "gibbeted at the cross-roads of public reputation by every foul bird of passage," he invited his audience to see in fancy what he could not himself have seen, even in lunacy. And when one of the greatest of American orators evoked, in the Boston Music Hall, the applause of a vast, fascinated audience by saying, "The time will come in this land, when Liberty will stand by every new-born child, and drop in its cradle the school-house and the ballot-box!" he made his hearers, through the magic of his "silver voice," pretend to see what neither he nor they could possibly have seen.

If such passages must be read or recited in public, let the unfortunate representative of the orator at least avoid the exhibition of their innate falsity by dramatic delivery of them. Let him not assume by any sign or hint to set forth the foul bird, or Liberty dropping things on a baby, or the result to the baby!

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6. The rule that colloquial inflections are, in general, the basis of correct expression for all moods and purposes, must not be construed to justify the use of the *ordinary* colloquial key and manner, in the delivery of

passages of solemnity and importance. Colloquial inflections are not necessarily trivial. A person just come from the death-bed of a friend, and telling of it at home, would speak colloquially, but with appropriate reverence.

There is, however, one general difference between conversation and public oratory or didactic literature, which may require a certain modification of the rule. Namely, authors and orators are likely to use long sentences. Sometimes these sentences have no right to be so regarded, because they are composed of independent propositions, so that the reader is warranted in treating them as instances of erroneous punctuation, and delivering their several parts separately. Often, however (as, for instance, in Macaulay's essays and speeches), a long compound sentence expresses effectively a single main proposition, and should be so treated in its delivery. Such cases often require the suppression of minor inflections and emphases, or the use of "deferred emphasis," for the purpose of distinguishing the main proposition from all the qualifications, conditions, characterizations and adornments with which it is surrounded by the subordinate clauses. Nothing is more destructive of the reader's or orator's proper purpose than the waste of his effective resources in attempts to bring out all the real or fancied shades of meaning or antithesis in such subordinate clauses, so that the main emphasis intended by the author is lost in a competitive confusion. If the author had attached great importance to these minor points, he would have put them into sentences of their own. The fact that he has subordinated them to a greater proposition warrants the reader in a similar treatment of them.

7. A certain method of delivery is required by hymns, some poetry, and some passages of Scripture. Dramatic verse, of course, should be dramatically rendered; and the narratives, dialogues, etc., of the Bible may properly receive such inflections as would be used for any other similar passages of literature,—the reverence due to their source being, of course, maintained. But the appropriate delivery of *verse*, sacred or profane, involves something more than the ordinary inflections required to convey the thought. Poetry should never be so read as to seem to be prose. This is true even of blank verse, and of *dramatic* blank verse. No doubt, my father would have elaborated this branch of elocution under the head of "Rate and Rhythm." I can only say concerning his teaching of it, that he trained his pupils to avoid both extremes,—stagey, sing-song ranting on the one hand; and utter disregard of the poetic form on the other.

An interesting chapter in Dugald Stewart's famous *Elements of the Philosophy of the Human Mind* discusses the nature of the pleasure derived from verse, as compared with that which would be conferred by the same ideas, similes, etc., expressed in prose, and pronounces it to consist in the admiring recognition of the poet's apparent freedom and felicity of expression under the limitations imposed by meter, rhyme and poetic structure. This pleasure is impaired, on the one hand, by any evidence of special effort or failure on the part of the author, resulting in inferior phraseology, elicited by the necessities of the form, and, on the other hand (in recitation), by such a suppression of the form as prevents the hearer from recognizing the poet's achievement.

Moreover, in the delivery of lyric or ritual poetry

(*e.g.*, the Psalms), the fact that the text was composed to be sung or chanted, warrants a rhythmic delivery, far removed, however, from the meaningless monotony of ecclesiastical "intonation," or the false inflections which sacrifice text to tune—and bad, artificial tune at that.

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8. With regard to oratorical gesture, I recall vividly a few of my father's maxims and views:

a. In the natural position of the orator, speaking without manuscript or desk, the hands should hang at his sides, and not be in his pockets. It is hard for the beginner to learn to maintain this attitude with ease and grace; but he must do so.

b. Every gesture, whether of one arm or both, should have a beginning and an end, and the arms should return to the natural position before another gesture begins. The raising of one arm to join the other, already in the air, and the continued suspension of both or either, after the gesture is finished (as if waiting for another opportunity of employment before going home), should be left to the operatic tenors.

c. Every oratorical gesture should present a "statuesque" position (or, to use one of my father's illustrations, a position in which a man would be willing to have his picture taken). Crouching, twisting, sawing the air, etc., are neither fitting nor helpful to the orator. Men of natural eloquence, like John B. Gough, have habitually used such attitudes; but (unless they did so in dramatic mimicry) they sacrificed, rather than gained, power thereby.

d. Every oratorical gesture should have a meaning and purpose—usually of either emphasis or explanation. The line between oratorical and dramatic action

is not clearly drawn. The orator may become, in illustrative passages, dramatic; or, without wholly passing into that mood, may employ semi-dramatic gestures, such as pointing to "yonder great city," or upward, to indicate "a higher Judge," or laying the hand upon the breast, when speaking of "the inward monitor." These semi-dramatic gestures may, perhaps, be best distinguished from purely dramatic action by saying that they do not abandon the personality of the orator. Consequently, they should not be mimetic. As it is simply ridiculous to yell, in saying that somebody "cried to Heaven," or to rumble, in saying that "there came a burst of thunder-sound," so it is ridiculous to imitate by gesture the galloping of horses or the flight of birds, or the writhing of tortured martyrs, simply because such things are mentioned in an (oratorical) text. The normal attitude of the orator is that of narrative, argument, or appeal from a man to his fellowmen. Whether, or when, he is justified in abandoning that attitude, assuming another personality, and becoming, so to speak, an actor, is a question of good taste, of the immediate circumstances, and of the effect sought. Undoubtedly, the transition must be sincere and appropriate. It is always dangerous, and not to be recklessly essayed by a beginner. Hence the intelligent teacher will strive to train his pupils primarily in such declamation as can do without dramatic aid, before encouraging them in the use of such aid.

c. To make no gestures or movements at all is better than to make meaningless, awkward or inappropriate ones. Such a motionless delivery is not, therefore, to be recommended. It is as proper as it should be easy, to accompany speech with suitable movements, sufficiently to assure the hearers of the speaker's interest,

and to stimulate their own. But a gesture at the wrong time is like pushiug a swing at the wrong time: it does not help, but tends to stop, the motion in progress. Above all, the notion that a gesture should be made, whether or no, about once in so often, is the supreme absurdity. In an instance which actually occurred at an institution of deservedly high standing (and in which the instruction as to inflection had evidently been thorough and correct), each of a series of pupils in declamation divided his five minutes as follows:

Central Position (after bowing), ...	1 minute.
New Position (after two steps to the right), . .	1 "
Central Position resumed, ...	1 "
New Position (after two steps to the left), . . .	1 "
Central Position, for peroration, ...	1 "
Total, ...	5 minutes.

And in each of these positions, at intervals of 20 seconds, this invariable series of gestures was repeated: right arm out; left arm out; both arms out! A phonograph would be better than that!

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9. My father was accustomed to speak of his friend and pastor, Henry Ward Beecher, as the most completely accomplished and effective orator of his generation. Mr. Beecher possessed the qualities of absolute sincerity, fervor, kindling imagination, power of intense, rapid thinking, and instant choice of words from a vast vocabulary, always available at command. He had also the advantages of a flexible voice of unusual range and remarkably sympathetic quality, and of great dramatic power. Probably no other public speaker of his time was so fully equipped with the means of effective ora-

tory, apart from the message to be uttered through those means; and it is not surprising that his reported sermons and addresses, though still, in printed form, illuminating the intellects and stirring the hearts of thousands, are deemed by those who personally heard him, less thrilling and impressive than when they were first uttered. But, in my father's judgment, the most instructive feature of Mr. Beecher's supremacy was that, being generously endowed with genius, enthusiasm and sympathetic power, he had perfected with infinite pains and patience the elements in which he was originally not thus eminent; had cured imperfections of articulation; learned under good teachers, and by long-continued practice, the art of elocution and the effective use of the voice; and had gained by omniverous reading his abundant *repertoire* of words. Among his contemporaries, there were great orators whose innate power produced its effect in spite of defects in voice, inflection or gesture, which their hearers forgave. Mr. Beecher's supremacy, and the inspiring and encouraging example which it has left behind him, are due to the fact that he reinforced natural powers and gifts by patient study and ultimate mastery of all auxiliary means. When this had been accomplished, and years of practice had made of his training a "second nature," he employed unconsciously what he had so laboriously learned; but nothing would be more erroneous, as nothing would be more disheartening to the student of oratory, than the inference that such perfection is wholly innate, bestowed as a gift, without hard work on the part of the recipient, and that the ambition of acquiring such excellence is a hopeless one for any man not "born to it."

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